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WELCOME TO CLASSIC Peighties electronic eclectic

WHAT'S YOUR FAVOURITE JAMES BOND SOUNDTRACK OR SONG? THEY'VE BOTH FORGED SO MUCH NEW GROUND ACROSS THE LAST SIX DECADES – STYLISTICALLY AND MUSICALLY – THAT '007 MUSIC' HAS BECOME ITS OWN

GENRE. MY FAVOURITE CHANGES WITH THE WEATHER: RIGHT NOW IT'S MOONRAKER, IN WHICH JOHN BARRY PERFECTED THE ART OF THE ORCHESTRAL SCORE AND SHIRLEY BASSEY DELIVERED A VOCAL WHICH WAS MORE ABOUT MELANCHOLY THAN THE MELODRAMA SHE GAVE US ON GOLDFINGER AND DIAMONDS ARE FOREVER.



ven outside of official soundtracks and songs, Bond has proved to be an unending source of musical inspiration. Remember Loveboat from Kylie's Light Years? "007 heaven sur-la-mer..." Suave. Dig deep, and you're into the realms of Eurobeat singles like DJ's Factory's Neue Deutsche-club version of A View To A Kill – which has always been on the radar if only for the fact that Duran never released a 12" version of their original title theme.

Then there's the other Bond songs, the ones in the file marked 'Top Secret' which I've always pictured on a CD shelf in M's office - the tracks that were recorded, but never used in the films. It's a fascinating alternative history that takes in Dionne Warwick's Mr Kiss Kiss, Bang Bang (the original title of Thunderball), Alice Cooper's The Man With The Golden Gun, 808 State's Bond and Ace Of Base's title track (later re-titled as The Juvenile) both submitted for GoldenEye, and Pulp's Tomorrow Never Lies (...Dies' original title).

The 007 title song reached a climax in the mid-Eighties with Duran Duran's widescreen A View To A Kill, followed closely by A-ha's The Living Daylights, which fused Scandi art-pop with Hollywood strings. Which of these twin peaks does it for you?

I figured the way to find out would be a Twitter poll: you know the drill, retweet for Duran, favourite for A-ha. I've always thought such polls were doomed to be biased: every retweet, of course, promotes the poll to other people's timelines, while favouriting doesn't spread the word for that option at all. Still, the result after 48 hours? 179 retweets for A View To A Kill – but 459 favourites for The Living Daylights.

But that was then, and this is now. This issue, both Bond and Duran are back with new adventures. We have been expecting you, Mr Le Bon...

Ian Peel, Editor

Jan



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FEATURES

DURAN DURAN

Mark Ronson, Nile Rodgers, Janelle Monae,
Mr Hudson, John Frusciante... and Lindsay
Lohan. We chat with Duran Duran about the
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and the making of their oh-so-modern — and
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lan Peel discusses the ultimate Bond
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POP ART: PARCHED ART
Andy Vella and on-off-member of
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NEWCASTLE
Roxy Music, The Police, Pet Shop Boys
and Prefab Sprout all made waves in
this northern pop mecca
CLASSIC ALBUM

Andy Bell and Vince Clarke had UK Top 10 success with *The Circus*, but it wasn't until Erasure's 1988 classic *The Innocents* that they finally hit the summit, beginning an impressive run of No. 1 albums

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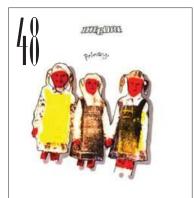
Campbell and John 'Jarvis' Whitehead created some of the finest alt-pop—albeit somewhat under the radar...
CHRIS DE NIRO

Re-named by his former boss Adam Ant,
Chris Constantinou went on to work
with Guy Chambers, Sinéad O'Connor,
Neville Staples and Annabella Lwin
MARK MORRISS

The Bluetones have reformed, and frontman Mark Morriss has a classy new covers album to promote











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N E W S

POP-UP A Wham! documentary, Kylie sings for Monty Python, Dave Stewart takes on Simon Cowell, Prince has an new album, Nik Kershaw is on tour, Grace Jones pens the memoir she never intended to write, and a lesser-known MJ song... **BURIED TREASURES** A DJ-only New Order LP, a super-rare A-ha first pressing, a promo sampler from The Cure, and a Duran bootleg RADAR **Upcoming releases** ADAM ANT **Our Lifetime Achievement winner talks**

deluxe reissues and new music

NICK HEYWARD On fame, Haircut 100, going solo and not one but two new albums

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The best releases and live concerts **NEW RELEASES** New deliveries from New Order, A-ha, V V, Squeeze and our cover stars REISSUES More A-ha, more New Order, an Erasure Best Of, a Paul Young retrospective, Everything But The Girl reissues and a Joy Division classic **COMPILATIONS** 104 A sumptuous Creation Records package, Casino Classics and some Power Pop 106 **BOOKS AND DVDS** R.E.M., Darren Hayes, The Damned and more Let's Rock! London and So'ton, Latitude,

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THE CLASSIC POP TEAM AND THEIR FAVOURITE DURAN DURAN SONGS...

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Not a fan...

WATERCOOLER MOMENTS

- *1 "*By The Devils the best Duran song (and line-up?) that never was..."
- *2 "Warren Cuccurullo's irresistible guitar hook, a rolling groove built around a sample of the beat from The Soul Searchers' Ashley's Roachdip (a well-used loop in hip hop circles), Tessa Niles' Kate Bush-esque counterpoint vocals all very un-Duran, and all helping to throw that rather over-glossy production off-kilter a little. All in all a bit of an oddity in their catalogue, but it works. Not sure about the video, though ruffled collars at London Aquarium. Hmmm..."
- *3 "Or was that Prince!?"
- *4 "For some unfathomable reason I always like bands in their flopping phase. Coming off the back of the truly dreadful *Union Of The Snake* was this, their first non-Top 5 hit in ages. I think it's one of the great choruses of the era, delivered utterly emphatically"
- *5 "Beautifully bizarre Duran Duran at their most surreal."
- *6 "A brooding, hidden gem."



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OUR CONTRIBUTORS



Pierre Perrone began writing about music in the early Eighties, when he lived in Scotland and formed lifelong friendships with Simple Minds and Mike Scott of The

Waterboys, and he hasn't stopped since. He has fond memories of being mobbed with Duran Duran, and of meeting The Lotus Eaters. He's been a contributor to *The Independent* since the mid-Nineties.



Mark Frith began writing about music for his college magazine, Overdraft, in the late Eighties. He then went to work for Smash Hits, eventually becoming

editor, before taking celebrity magazine Heat from sales of 50,000 a week to over half a million. These days, Mark divides his time between consulting, TV and radio work, and writing features for magazines.



In the Eighties, **Andrew Dineley** became obsessed with pop music and its packaging. Having opted for graphic design over pop stardom, he's had his work

in Creative Review and publications for London's Design Museum and V&A. He writes about The Cure for our Pop Art series in this issue, and explored the work of The Beloved, Soft Cell and others previously.

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This very special 30-disc CD singles collection celebrates the legacy and phenomenal chart success of the **Stock Aitken Waterman** songwriting and production team, who provided the pop soundtrack of the late 80s.

Each remastered CD single in this set is presented in an individual card sleeve replicating classic original vinyl artwork and has been expanded to include 12" mixes, rare B-sides and bonus cuts, with fourteen CDs 'packjammed' as special double A-side editions each featuring two classic singles.

Featuring essential hits such as **Kylie Minogue** and **Jason Donovan's** *Especially For You*, **Bananarama's** *Venus* and **Rick Astley's** *Never Gonna Give You Up* alongside sought-after rarities and fan favourites.

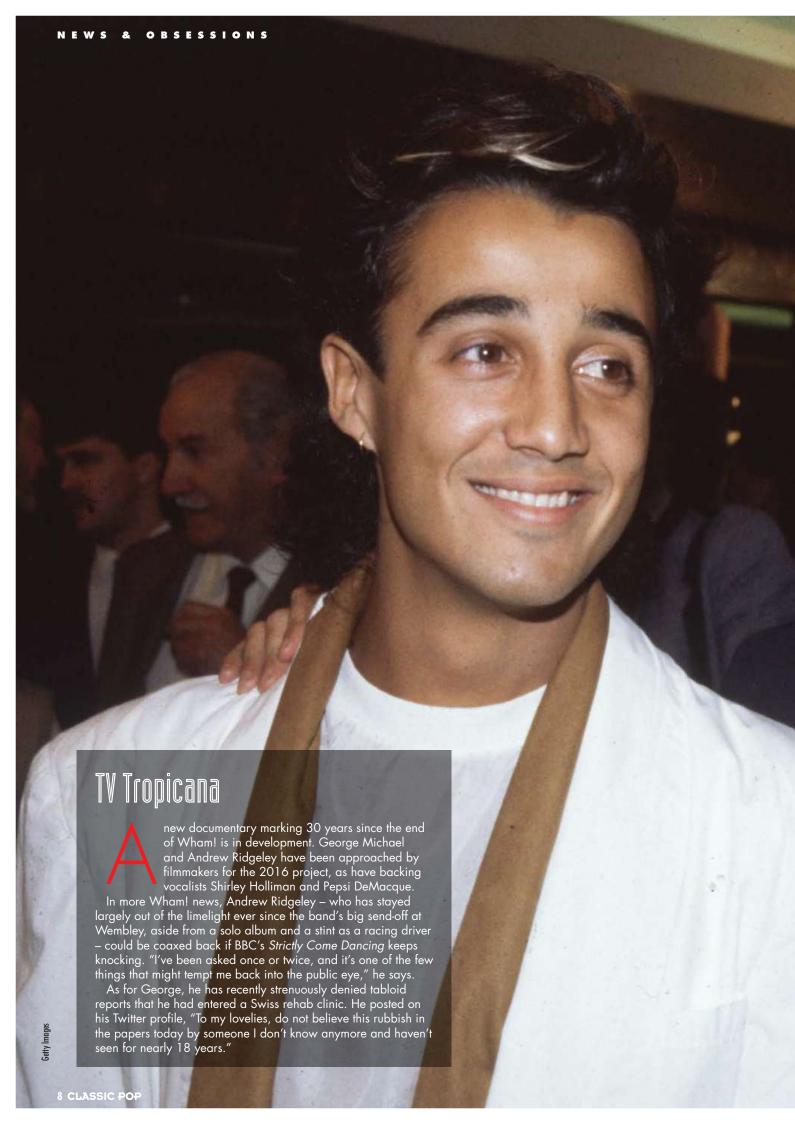
Across 30 discs, the complete box set boasts over 250 tracks, many of which are previously unreleased or or CD for the very first time, making this collection a must-have for all SAW fans, collectors and connoisseurs of 80s pop. The set also includes a 48-page booklet featuring lyrics, discography, a commentary from Pete Waterman and brand new sleeve notes.

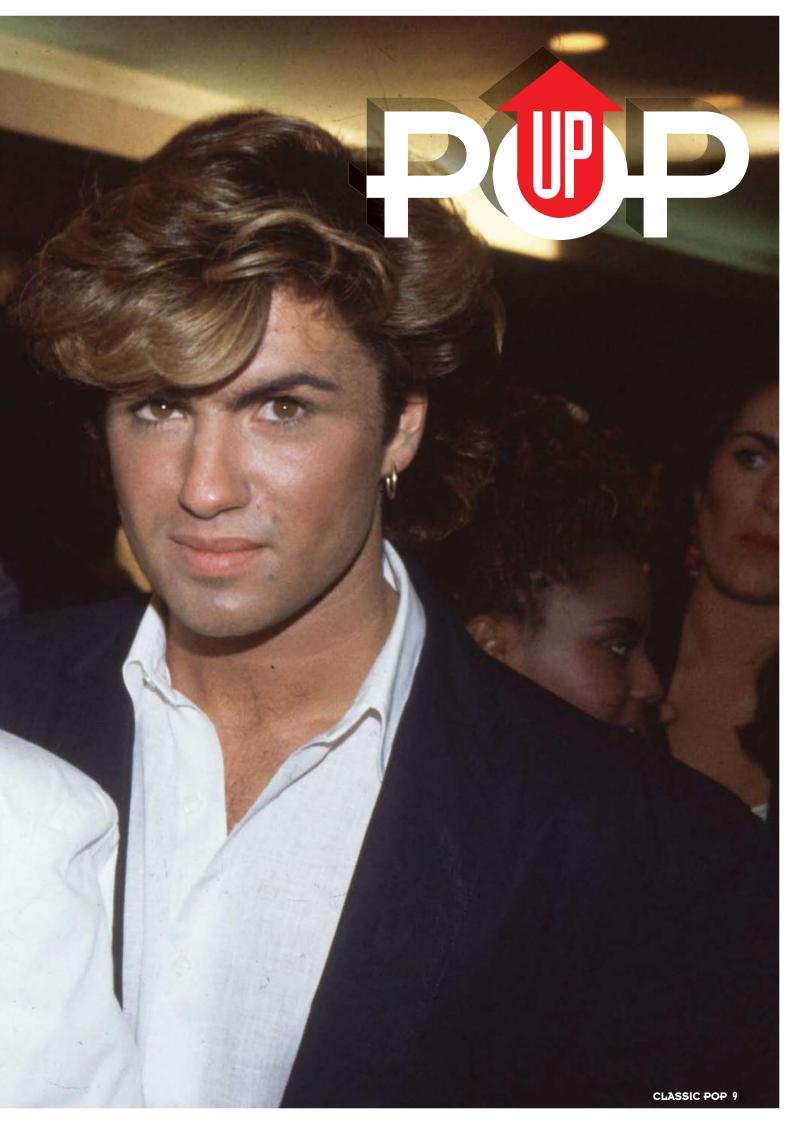
An exclusive 31st bonus single will available when you purchase from the official Demon Store.















No.19 STAN RIDGWAY

CAMOUFLAGE

Before going solo for 1986's album The Big Heat, Ridgway was the singer in experimental synthpoppers Wall Of Voodoo, whose *Mexican Radio* became an early MTV staple. It's that song rather than Camouflage that has Ridgway pegged as a one-hit wonder in America.

Although it was a hit throughout Europe, Camouflage flopped at home despite perfectly capturing a time when America had begun examining the Vietnam war in films such as Platoon and Full Metal Jacket. Camouflage depicts a private whose life is saved by a mysterious Marine, and its parent album The Big Heat was dubbed "the most compelling portrait of American social life since Bruce Springsteen's Nebraska" by leading music critic **Greil Marcus.**

Ridgway has continued to make music, most recently with 2012's 12th solo album Mr Trouble, as well as forming Drywall with his wife, keyboardist Pietra Wexstun, and writing several film scores. Sanguine about his dual one-hit wonder status, the gravel-voiced singer told Songfacts: "Music is like a floating buoy. Every now and then something pops up and you go 'Is that thing coming up again?' First impressions are hard to beat for people, but I've just tried to keep making music." . John Earls



same name. The movie stars Simon Pegg and Kate Beckinsale alongside Sanjeev Bhaskar, Eddie Izzard and Joanna Lumley, and concerns a group of aliens who confer the power to do absolutely anything upon a human being. It also features the vocal talents of Robin Williams in his last-ever role, plus the entire

Python team – Michael Palin, Terry Jones, Terry Gilliam, John Cleese, and Eric Idle. The project is a dream come true for fan-girl Kylie. "Growing up in Australia, Monty Python thrilled, baffled and entertained my entire family," she says. "I'm such a fan, so to record the theme song was a great honour." The feeling is mutual: "I was thrilled Kylie recorded the film's end title song," adds Gilliam. "She's not as small as everyone says she is." Oh, yes she is...

INXS TREAD THE BOARDS

Crack out the winegums, because INXS - The Musical will soon be a reality. "It has always been my vision to present INXS's amazing songs in a stunning theatrical environment as a testament to this band's incredible catalogue," INXS's manager Chris Murphy confirmed. Band member Tim Farriss is also working on the production: "I'm very excited to bring INXS's music to the theatrical stage

in a way it never has. I want this to be a theatre experience that people will never forget." The musical will debut in either London, Las **Vegas or Sydney** in 2016.



Morrissey files sexual assault complaint

Morrissey claims an airport security guard sexually assaulted him in July at San Francisco International airport. Morrissey told fansite True To You, "I went through the usual security and all was well. Then I was approached by an 'airport security officer' who crouched before me and groped my penis and testicles. He moved away as an older 'airport security officer' approached." Officials insist they were following normal procedures.

Tidal goes purple

Prince has released his latest album HITNRUN exclusively via Jay Z's Tidal streaming service. "After one meeting, it was obvious that Jay Z and the team at TIDAL recognise and applaud the effort that real musicians put in 2 their craft 2 achieve the very best they can at this pivotal time in the music industry," said Prince in a statement. "Secondly, TIDAL have honoured Us with a nonrestrictive arrangement that once again allows Us to continue making art in the fashion we've grown accustomed 2 and We're Extremely grateful 4 their generous support." His all-girl backing band 3RDEYEGIRL seemed pretty excited by the new music: "Super hardcore Prince fans that know every song he's ever recorded - we refer to them as The Purple Collective or The Purple Army – and this album is absolutely for them, because it's super funky."



DROP THE BROS

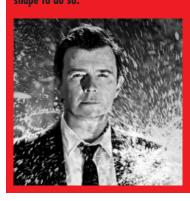
What are Bros up to? Luke Goss explains, "I haven't seen Matt in a year. He lives in Las Vegas and I'm around the world filming. It's hard to get together." After starring in over 20 films, Luke is having a go at directing: "It's a movie I wrote called Your Move. It's a thriller about a happy family that something horrible happens to." Any chance of a reunion? Nope. "I wouldn't have time to do that."



NEVER GONNA GIVE RICK UP

'Going viral' has become an important expression in Rick Astley's vocabulary. The man who inadvertently created Rickrolling a few years ago (a meme involving the music video for his 1987 hit Never Gonna Give You Up) is now enjoying more online attention thanks to his cover of Mark Ronson's Uptown Funk. "Media attention is always powerful,' said Rick, who performed the track at Let's Rock earlier in the year. "I know it's nothing compared with Katy Perry, but it got thousands of hits. Thirty years ago you had to sing on television or on the radio, but the internet isn't the same. If someone wants to upload something, there's nothing you can do. And it is a good thing... it's freedom of expression taken to the extreme."

While he's never gonna give gigs up, Rick is concentrating on making the most of each day. "I love performing," he says, "but I may only have 10 years of this. I have to get out and take advantage when I'm still in the shape to do so."



The Dave Factor ave Stewart is taking on Simon Cowell at his own game, teaming up with Maroon 5's Adam Levine to develop a US TV talent show called Songland – but its aimed at a very different demographic to X Factor. "It's about songwriters - unknown ones, he explains. "Thousands of entries will be whittled down to 10 and then four, and then they get to play the song to the TV audience." The winner, chosen by a panel of judges, will receive radio play and publishing opportunities. "It's very different," Dave adds. "The Voice and X Factor are about a performer interpreting the singing, doing somebody else's thing. On this show, no one has heard them before. You would never think that Neil Young would go on American Idol. Neither would Jake Bugg. Well, this is different. These songwriters just want to sing a song they've written."



Which of the following do not appear on New Order's new album: La Roux, Iggy Pop, Pet Shop Boys, Brandon Flowers?

Sinéad O'Connor has regularly Lifeatured which Adam And The Ants guitarist on her albums?

7What nationality were *Da Da Da* hitmakers Trio?

A"I was 37, you were 17/ TYou were half my age, the youth I'd never seen" is a mathematically inaccurate lyric from which Heaven 17 hit?

Name Years & Years' recent Chart-topping debut album.

Carly Rae Jepsen's hit I Really Like You was co-written with Peter Svensson, guitarist for which Swedish band?

Which Scottish singer duets with Prince on *U Got The Look*?

Naterial Girl?

1 Per Shop Bos 2) Marco Pironi 3) German 4) Come Live With Me 5) Communion 6) The Cardigans 7) Sheem Easton 8) Like A Virgin 9) Twe 10) Fake. Rowland's brother-in-law is former Barnet manager Paul Fairclough 11) Showsie And The Barshees 12) The Grid 13) Shakin's Stevens 14) The Colourfield 15) ABC

True or false: Proclaimers Jsinger Charlie Reid only wears glasses on stage and prefers contact lenses?

True or false: Kevin Rowland is the brother-in-law of Aston Villa manager Tim Sherwood?

Which of the following acts has Johnny Marr yet to feature on an album with: Pet Shop Boys, The The, Pharrell, Siouxsie And The Banshees?

JWhat was the name of Soft Lell's keyboardist Dave Ball's duo with Richard Norris?

7 Which singer's real name is Michael Barratt?

14 What band did Terry Hall form after Fun Boy Three?

Trankie singer Paul JRutherford's 1989 album *Oh* World was co-produced by which well-known Eighties band?

HOW DID YOU DO?

13-15 The Winner Takes It All 10-12 I Should Have Known Better 6-9 I Feel For You 0-5 Give It Up



BURIED TREASURES

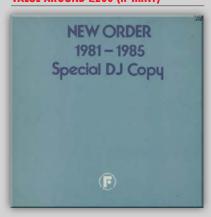
ooting around those boxes of junk in your loft may turn up more than you hoped for. While many vinyl releases from the Seventies, Eighties and Nineties are worth next to nothing – nostalgic value aside, of course – some could land you a small fortune, should you choose to part with them. Here, we take four rare artefacts to the experts at 991.com and ask them for a valuation. Browse their online store at www.991.com... and get 15% off using voucher code CP150115.

NEW ORDER

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THE CURE

STRANGER THAN FICTION

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Δ-ΗΔ

LOVE IS REASON

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DURAN DURAN/KRUSH BROTHERS

THE EDGE OF AMERICA/LAKESHORE DRIVING

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THE RELEASES TO LOOK OUT FOR IN THE NEXT COUPLE OF MONTHS...

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DISCLOSURE

Caracal

New album 25/9/15

BLANCMANGE

Nil By Mouth

New album 25/9/15

CHVRCHES

Every Open Eye
New album 25/9/15

DAVID BOWIE

Five Years: 1967-72

10-album box-set 25/9/15

QUEEN

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MCALMONT & BUTLER

The Sound Of

Reissue 25/9/15

SQUEEZE

Cradle To The Grave

New album 2/9/16

THE ORDINARY BOYS

The Ordinary Boys

New album 2/9/16

DURAN DURAN

Paper Gods

New album 11/9/15

PETER GABRIEL

Peter Gabriel 1-4

Reissues 2/10/16

ALISON MOYET

Hometime, Voice, The Turn

Reissues 2/10/16

PAUL MCCARTNEY

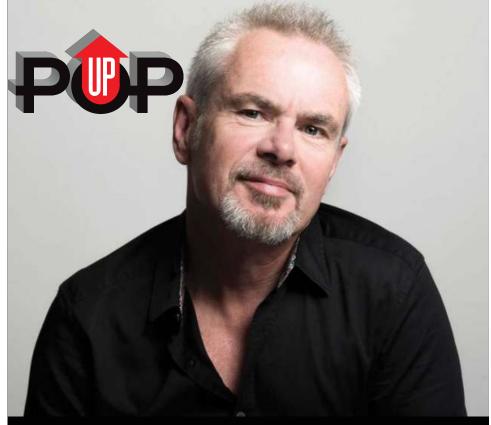
Tug Of War, Pipes Of Peace

Reissues 2/10/16

HURTS

Surrender

New album 9/10/15



Kershaw's collaborative riddle

ik Kershaw is promising a classic pop mash-up when he hits the road with Go West and T'Pau this October. "I've been drinking buddies with Go West for years and we've talked about it for a while," Nik reveals. "It's going to be a bit different – not just taking turns to play a set, but mixing it up a bit and maybe doing each other's songs. We're also going to do some covers together and have a bit of fun."

Nik is enjoying a prolific writing period. "I stopped recording in '89, then started again at the end of the Nineties," he explains. "You get into a selfish place when you start recording for yourself again. I've been doing that ever since. Also, in the last five years I've begun composing music for TV. It's been a liberating experience."

BONO FINDS WHAT HE'S LOOKING FOR

Pop crusader Bono, a sufferer of glaucoma, has launched the 'Buy Vision, Give Sight' campaign, with \$10 from each pair of Revo glasses sold going towards a \$10 million target for vision assistance for the underprivileged. Expect a Bonodesigned range of eyewear, too.



Horn helps Seal survive

Seal has drawn upon his high-profile split from model Heidi Klum as inspiration for his new album. "I've literally just finished it," says producer Trevor Horn, who also helmed his earliest hits. "It's kind of like his first two albums, but he's older and he's been through a very difficult time in his life, so the album reflects a lot of that. Seal's albums have always been a bit like a diary, and there's been a lot going in the past few years, and it all comes out on this record. These lyrics are particularly personal to him. There's a lot of sadness on this record." Comparisons with Adele



and Sam Smith may be inevitable, but Horn insists Seal was the original heartbreak balladeer: "He was doing that 20-odd years ago," he points out. "All his lyrics were about human relations. Seal was never a 'get your booty out' artist... he's always been more spiritual than that."

AMERICAN CULTURE

Wowing USA for a second time was like therapy for Culture Club. The band garnered rave reviews for this year's US tour, but for Boy George it's about more than that. "Three of the four of us are in recovery," he said. "We get on each other's nerves. It's like going home for Christmas with your family. There's always going to be something said that hurts you. But you know what? I love these fools." George also has a new appreciation for the touring life: "Only in the last five years have I really grown up — I'd been winging it before. Now I'm like 'Oh my God — someone put me in a hotel room, and paid the bill! I love this job! When you're young, you just don't notice. But gratitude is a big part of recovery." New album *Tribes* is expected early next year.



Still saying something

According to the band, Bananarama's no-nonsense DIY approach to pop is the key to their longevity. "Very strong-willed, we were," muses Keren Woodward, looking back on the group's 30-plus years in the biz. "You think maybe we should have done this a bit more, or this a bit less... but we always did what we wanted to do and we were very true to ourselves – and that holds true to this day. If we don't want to do something, then we don't do it."

Bananarama have just released *In A Bunch*, a 33-CD box set bringing together every single the band released during the London Records years, each one remastered and presented in an original-artwork card sleeve, from 1981's *Aie A Mwana* to 1993's *More, More, More,* with every B-side and many previously unavailable instrumentals and remixes.



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NEIL'S HEAVY

NEIL

Not released until after The Young Ones' final series in 1984, doom-mongering hippy Neil wouldn't have been at all surprised that his sole album failed to capitalise on the success of its lead single, a cover of Traffic's Hole In My Shoe that reached No. 2. Follow-up single My White Bicycle, a cover of prog-rockers Tomorrow, only made No. 97, yet the album shows remarkable depth for a supposed comedy album. It's gained cult status among prog fans as it features leading musicians of the genre from bands including Spooky Tooth, King Crimson, Caravan and Gong.

The comedy personnel is also impressive. Stephen Fry and Dawn French are among the narrators, with Rowland Rivron and Simon Brint's duo Raw Sex and future novelist Nick Revell as Neil creator Nigel Planer's co-writers. Produced by Dave Stewart of It's My Party fame, Heavy Concept did indeed have a loose concept about vegetarianism among its covers.

It may have been Neil's only album, but Planer went on to record two albums in the late Eighties as part of comedy rockers Bad News with his Young Ones co-stars Rik Mayall and Ade Edmondson. Both Bad News and Bootleg were produced by Brian May. John Earls



MADONNA'S TRUE BLUE PERIOD

Madonna intends to keep pushing the boundaries of her art for years to come. "I like to compare myself to other kinds of artists like Picasso. He kept painting until the day he died. Life inspired him, so he had to keep expressing himself, and that's how I feel."

Madonna's Rebel Heart Tour, launched on 9 September in Montreal, features pole-dancing nuns. "The theme I really truly explore in this show more than anything is love and romance," she explained. "I want people to walk out like they're feeling inspired and like they've seen something they've never seen before and felt something they've never felt before."





Dieter Moebius 1944-2015

It's with great sadness that Classic Pop learns of the passing of Dieter Moebius, aged 71. The Swiss/German pioneer was a founding member of several important Krautrock and ambient bands. He produced his most significant work as Kluster (later becoming Cluster with Brian Eno), as well as Harmonia alongside Hans-Joachim Roedelius and Michael Rother. Rother broke the news on Facebook: "Our friend, neighbour and collaborator passed away this morning, July 20th 2015. He will be missed dearly." Moebius released his final album Nidemonex last year and is survived by his wife, Irene.



- ADAM ANT -

he winner of Classic Pop's
Lifetime Achievement Award
back in March, Mr Stuart
Goddard is now also finally
inaugurated as an official
Godfather of Pop. Here he
exclusively reveals plans for a
deluxe reissue of his most pivotal
album and talks of new music
and moments of realisation...

News is coming through of a deluxe edition of *Kings Of The Wild Frontier* – but wasn't the album 'deluxe' to begin with? I remember searching the record shops for the version with the 12-page Ant Catalogue...

They should have all had the booklet. The first 100,000 did have the booklet, but then CBS stopped including it. This time it will definitely be reproduced in its exact form, with same weight paper. With the *Dirk* reissue, the poster had the same weight paper, everything was the same. I've set the bar quite high for myself. This is going to be in the format of a box, so it's going to be quite... extraordinary. I've been working on it since last summer.

Sony are thinking about a September release, and after that the plan is to perform Kings live again, like I did with Dirk. Going back to the original question, it's more or less revisiting a project historically. They do it a lot in ballet, they do it a lot in theatre. There are personnel changes, but as long as the writer's there – and that's me... Adam And The Ants is me.

I think with the internet, certainly Google, basically destroying and robbing everybody, all the writers, and not paying anybody anything, until such time as they're brought to account, then vinyl and box sets will grow. And live will grow, too. But where are the kids gonna play? 'Cos they're knocking all the venues down. It's a bit of a war out



there! It's nice to have a challenge and there are good things that come out of bad things. But it would be nice if people would just do the decent thing online. You can't sign a download.

Are there any particular Ant tracks or albums you think of as being hidden gems?

I try to treat all the albums the same, they're like children. But there are albums that I think are overlooked. I think the whole Wonderful album is really overlooked. I think the Wonderful single is a hit single and it may be one day, maybe not sung by me.

Really, that's what I'm doing now when I'm doing live shows. At Islington I pulled out *Bathroom Function*, and I hadn't done that since 1977, so I'm pulling out songs that were done right at the start, songs that we were playing and then which got put on B-sides. (I always put them on B-sides on the Sony stuff, which was a deliberate move on my part.) Also there are some covers, like I did Dave Berry's *This Strange Effect* – we used to do that

live. And I did Anger Incorporated from the Vive Le Rock album.

Was there a tipping point after you started doing music where you realised "This is it – I'm gonna be doing this all my life?"

When we did our first gig at the Man In The Moon pub on King's Road, that's when I actually saw the effect on the audience for the first time. It was primarily - apart from the music and getting into this new great adventure - it was just the girls. They loved it, it was fantastic. Suddenly you're not having to try so hard. It may sound a misogynistic thing to say, but it's true. I would have been 21 at the time. It was a very sexy experience and, being honest, that makes it a whole lot easier, because for four years we'd had nothing except "No! You're crap!" Apart from our fans, who grew and grew and grew.

What or who have you been listening to lately?

I was listening closely to a lot of new bands last year because I put eight of them on at the last Islington show: Savage Nomads, Fjokra, Telegram, Vive La Pink, Seasons... and a new band called Faerground Accidents, who have a great record called We Hate The Same Thing. Zodiac Mindwarp recommended them to me. Zodiac's brilliant, just a great bloke, wears a dress, fantastic. He's got a great rock voice too, he sounds like a cross between Kurt Cobain and Brett Anderson.

But I keep my eyes open and my ears open for new bands. For the eight bands over the four nights I played in Islington, I watched over 70 things online to find the ones that I wanted. They had to look just as good as they sounded. All the bands I had on all looked and sounded good, and couple of them are doing pretty well now. So it's like my *Top Of The Pops!*

Video Tech

THREE PET SHOP BOYS COVERS YOU JUST MIGHT NOT KNOW ABOUT...



GLAD ALL OVER

PET SHOP BOYS

Although Chris Lowe is an Arsenal fan, when his hometown team Blackpool were promoted to the Premier League the Pets celebrated by covering the club's run-out music as the B-side for 2010 single Together.

www.youtube. com/watch?v= QATwbjPRT24





VIVA LA VIDA

PET SHOP BOYS

Coldplay's smash gets what is, by Tennant and Lowe's standard, a relatively conventional cover for 2009's Christmas EP. Mashed with Domino Dancing, it became a staple of their

Pandemonium tour. www.youtube. com/watch?v= mhBmUv6i93o





MY GIRL

PET SHOP BOYS

Also from the *Christmas* EP, the Pets covered Madness' ballad with an electro sheen as a tribute to their late friend Dainton Connell. This moving live version is taken from London's 02, with

Connell's widow in the crowd.

www.youtube.
com/watch?v=

peYpVEPhL2s



Surrender to Hurts

Synthpop duo Hurts have been to Montreux to make their new album. "It's breathtaking," singer Theo Hutchcraft tells *Classic Pop.* "You look out on the lake... it's so quiet. After making two albums in a Manchester bedroom we wanted a bit of luxury." The result, *Surrender*, has a more dynamic, upbeat sound thanks in part to Madonna producer Stuart Price, but despite the bigger sound Hurts are keen to remain a duo. "Duos make the best music," says Theo. "Elton John and Bernie Taupin, Tears For Fears, The White Stripes... duos are such a weird hybrid."

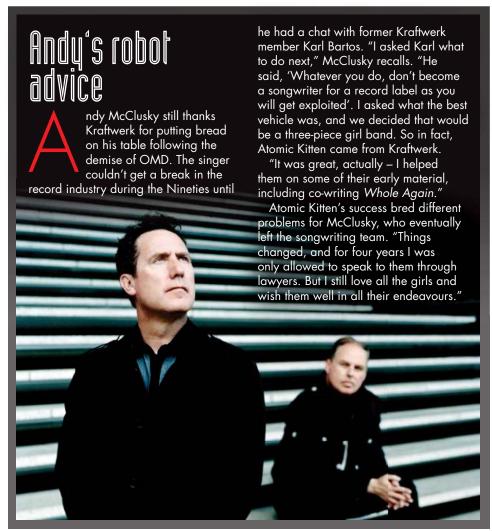




DO THE JACKO

It seems that everything Michael Jackson touches still turns to gold. The rights to the comedy song Do The Bartman, which the star wrote for an episode of The Simpsons, recently sold for \$38,000.

Simpsons boss Matt Groening said back in 1998, "It has always been amazing to me that no-one ever found out that Michael Jackson wrote that song." In other news, Jackson's sound engineer Michael Durham Prince claims he has 20 unfinished tracks by the late pop star on his computer, but can't let anyone hear them due to an agreement with Sony.





→ NICK HEYWARD •

he last official solo album by
Nick Heyward was 1997's
Creation release *The Apple*Bed. He's now a mainstay of
the Eighties revival circuit, but
with two new albums in the
can – one recorded with his son
Oliver in London, the other with
longterm collaborator lan Shaw

Nick is buoyant about his career...

This seems like your most active period since the Nineties.

When Ian and I started recording it was like, "Why did we stop for 15 years?" I'm running a pop label from a canal boat in Key West for a year, surrounded by pelicans. It's a bit like Tracy Island, or being on the set of Flipper. It's a marina – what Haircut 100 was always about.

Can you describe your new music?

One song is literally the sound of a cuckoo clock. You can go inside and it takes you to the seaside, and there's bagpipes, all inside the cuckoo clock, like an animated film set to music. Then there's a song called *Forest Of Love*, which is like hearing Pinocchio being made. It's hard, jangle-noises pop.

Was the first song you wrote really called *Spot Spread*?

No, it was *Ducks* [picks up guitar and starts strumming mid-tempo punk-funk]. It was almost instrumental – I never thought I'd be a singer. *Spot Spread* was second. It sounded like a Bond theme, or early Jam. This was about 1977. *Fantastic Day* was written so I could learn to play and sing at the same time. I only had a couple of chords so I kept singing, "It's a fantastic day" over and over.

Who was your frontman hero?

David Byrne or Andy Partridge. Partridge sounded as though he was plugged into the mains, and David Byrne looked like an outpatient, and I really liked that.



What would a psychiatrist have made of you in 1982 with songs like Kingsize (You're My Little Steam Whistle), Lemon Fire Brigade, Baked Bean and Love's Got Me In Triangles?

I don't know! I was very sad at the time. Those songs came straight from the unconscious. I was probably trying to look really happy and well.

Yet being in Haircut 100 looked as though it was so much fun...

I wish it was, but it wasn't. It was like being a sponge that you could never stop filling up. You'd get soaked with stuff. It was really good for being a songwriter, but you'd be continually wet. All the dry sponges would be going out together, really happy and dry. I wanted to be lighthearted – a light sponge.

Your period of Haircuts fame lasted about nine months, yet you were unhappy during most of it?

It was fun, disturbing, cruel, weird, ecstatically fantastic, depressing – the

whole spectrum. I remember thinking, "I need to stop so that I can be happy again, or not experience such intense feelings about everything." I know what it's like to be the most famous person in the country. It's funny, my dad wanted to be famous, a jazz musician, or a thespian. I experienced it on his behalf.

Were you asked to do Live Aid?

No, it passed me by. I wasn't one of the big guns. If my confidence had allowed it, I would have done it. That happened a lot. Paul McCartney once said to me "Let's write some poetry together," but I just thought, "He doesn't really want to." Johnny Marr asked if I could join Electronic, but I didn't have the nerve to call back. He called me and said, "We're all sitting round thinking, 'Who's the quintessential English singer? It's got to be Nick!'" I said, "Wow, that's amazing." I've got a long list of things where lack of confidence took over.

It seemed as though you'd be much bigger as a solo artist.

It's that confidence thing again. Also, I really like painting pop songs, metaphorically speaking... my phone and my computer are filled up with songs. I love the creative side – but not the rest of it.

Your stint on Creation wasn't as successful as it might have been...

Actually, the life-affirming moment came in 1998 when Alan McGee said to me, "Nick, your career is over in this country." If you tell that to somebody with low self-esteem, you tend to believe them. It knocked me for six. But I also had a massive awakening. My mum was dying, my marriage was ending, the record company had dropped me – then, "Boosh!" No problems. Gone. Blank state. Start again. I was undisturbed by everything, and it was beautiful. And it's been lovely ever since. **Paul Lester**

W W W . C L A S S I C P O P M A G . C O M

WHAT'S MORE RETRO, LET'S ROCK OR GLASTONBURY? WHO HAD THE BETTER BOND THEME, A-HA OR DURAN DURAN? IS ED SHEERAN REALLY "A BUSKER WHO GOT LUCKY"? ALL THESE QUESTIONS AND MORE ARE ANSWERED HERE...

Email ian.peel@anthempublishing.com



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"STANDARDS OF COOL"

Though I'd regale you with an interesting conversation I had with a couple of naysayers at Let's Rock a few weeks ago. Two guys in our group thought the idea of a retro festival was more than a bit naff and way below their supposed standards of 'cool'. I'm not normally a one for stand-up debates by the falafel stand but I had to throw my oar in as I'd watched the Glastonbury highlights on TV just a few nights before, and that was literally all retro. Burt Bacharach on the main stage was wonderful but antiquated. La Roux on the John Peel stage: equally compelling but dressed head to toe (intentionally, surely?) as a mirror image of David Bowie circa Let's Dance. Even their headliner Kanye West had a light show straight off of Queen's Hot Space tour!

BETH MACGUINNESS, SOUTHAMPTON

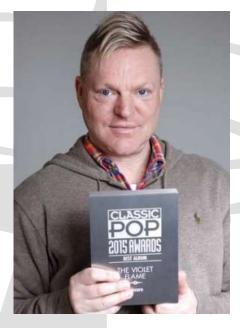
"THE VISION OF THE FUTURE"

Hi lan, I couldn't agree more – Sigue Sigue Sputnik every time for the best Moroder moment. Such an underrated band and so overlooked when it comes to the Eighties. Do a feature on them or a Classic Album piece, I think both *Flaunt It* and *Dress For Excess* are brilliant and so ahead of their time. Just listen to the lyrics of Is *This The Future?* Talk about "the vision of the future". You have to love them just for the way Martin Degville looked – what a stunner.

Thanks to your Issue 17 cover story on A-ha, I have truly rediscovered what a brilliant band they are. I dug out all the A-ha albums and have been listening to them virtually non-stop. Such beautiful music. Also nice to see a pic of Pete Burns in the Transmission section. You Spin Me Round – pop genius. It would be great to see a big feature on Dead Or Alive/Pete Burns or one of their albums

featured in the Classic Album section – hint hint. By the way, I couldn't agree more with *The Violet Flame* being album of the year, it's probably Erasure's best yet, although that's very hard to decide. What a brilliant magazine you're producing – keep it coming! It's such a pity I have to wait so long for it to travel all the way here...

ADAM KEIR, ADELAIDE



"A BUSKER WHO GOT LUCKY"

Well, it's finally happened. I've been an avid reader of Ω for 25 years but I've had to cut the cord. I've been finding that I'm reading about music in which I have no interest, and their obsession with a busker who got lucky has finally done it for me. When the best act in the world today is supposedly Ed Sheeran, it's time for a parting of the ways. To purposely misquote a Smiths' classic, "The songs that they're constantly writing about, say nothing to me about my life".

So it's been an absolute delight to discover your great magazine. Having been born in the early Sixties, the Eighties have always been 'my era'. That's not too say that I don't have an interest in today's music, because I do. It's just so much of it is so bland and anonymous, you have to really search for the good stuff – and when you do discover it, you find it's hugely influenced by Eighties music.

I was aware of *Classic Pop* but it needed a conversation with a fellow reader to convince me to change allegiance. And how glad am I that I did. I'm finally reading about music, bands, singers who actually mean something to me and in whom I have a vested interest. The writing is clear and intelligent, the reviews informative and the memories just come flooding back, yet there's still a nod to the relevant music of today.

It's strange to think that throughout the Nineties and Noughties, the music of the Eighties got such a bad rap. As it's turned out, it's the diversity of the music made in that period which has been its lifeblood and it will live on for years to come. That aspect of the era is expertly furrowed by *Classic Pop* magazine. Long may it continue.

One thing's for sure, in the future there'll be no need for *Classic Pop* to celebrate the throwaway, 'fast food' music that's polluting our airwaves.

GRAHAM WALKER, COUNTY DURHAM

"THE RELATIVE TRIPE"

I'm enjoying Issue 18, especially the Sarah Cracknell interview. I saw her live last month in Glasgow and she and her band were great - you're right, she is very amusing! I enjoyed much less Paul Lester's negative review of Suede's debut album. Whilst I accept that reviews are subjective and that everyone is entitled to their opinion, a bit of objectivity would have been good in this case. I think Paul is in the minority and way off the mark when he says he finds the album full of predictable chord progressions and dreary ballads. Suede recently headlined the John Peel Stage at Glastonbury this year, opening with one of their supposed dreary ballads, the dramatic and highly atmospheric Pantomime Horse, to rapturous reception.

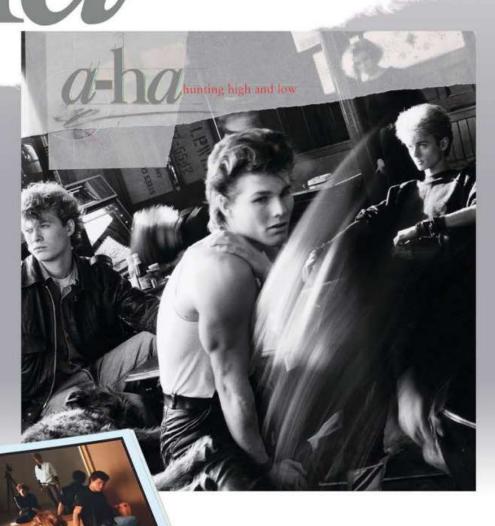
I would argue that this album has absolutely endured the test of time, and while the band arguably topped it with the majestic *Dog Man Star*, it will remain an example of the music living up to the hype in the eyes and ears of most sensible music fans, more so than, say, the relative tripe Paul is championing in Issue 18, such as Bucks Fizz and A Flock Of Seagulls, both of which I accept had their pop moments!

GRAEME BLAIKIE, EDINBURGH

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TWEET IT!

@ClassicPopMag

It's an @aha_com Vs. @duranduran throwdown! Whose #80s @007 Bond song was the best? Retweet for A-ha, fave for Duran!

@raggedtig

I love A View to A Kill, but The Living Daylights is so much better.

9@animejunki71

This is not fair, love both groups & songs, aarrrggghhh! *Mind explodes*

9@mattdalapp

Sorry my fellow Duranies but I'm torn here, both excellent songs!

⋙@Gr∪aig_R∪a

No competition! AVTAK theme is a classic... Shame about the film!

2@discerning_muse

Love me some Morten but if it comes down to the wire, it's Duran Duran all the way.

■ @HeavenlyBlissDM

I couldn't decide so I did both.

9@karinagatto70

The two songs I love and bring many memories, I cannot choose.

9@Mike4Work

"Bon, Simon Le Bon..."

9@gideonsway

Both brilliant, as was Live And Let Die by @PaulMcCartney and Wings.

9@friedgreenhalos

That's a hard one! Don't make me choose!

90 nessynoo 🕅

Oooo that's like trying to choose your favourite child!

9@greatscottsauce

This should not be allowed! When there are so few things in the world as these two! Why choose?

@toddfranson

I would like to hear them both do another!

9@1969hedgehog

Ummmmmm cannot choose between sprouts or Marmite. I'll take neither.

FACE TO FACEBOOK

Surely the time is right for for a feature on Liverpool legend Pete Wylie and Wah! The man is a genius. STEVE AKROYD

You know how you read in those record collector magazines about items that are worth a fortune? Well, this month's Classic Pop features a Peter Gabriel box-set with seven CDs and a hardcover book. I actually own one – not in 'mint' condition, but I've never played the CDs and I never even read the book. From 1988, one of 1000.

Stop it Rod! You are making me hate you 'cause I'm jealous of your cool stuff.

BARRETT DYLAN DAVIS

Want to hear how the track More from the album Hometime originally sounded? Our friends at Classic Pop have an exclusive first listen to the original demo, which is on the forthcoming Deluxe Edition release. ALISON MOYET

...And still no article on Modern Talking. And you call yourselves Classic Pop.
ALEX BEREZOVSKY

Another stonking issue. Can I just clear this one up – Wham! were not "the first Western act to perform in China" as stated in Mark Lindores' otherwise excellent piece on George Michael. Jean Michel Jarre toured China in October 1981, playing two concerts in Peking, and three in Shanghaï. PAT GLEESON

Any chance of a feature on the Paisley Underground scene: Dream Syndicate, The 3 O'Clock, The Bangles? Some great guitar pop bands there. KEVIN QUINN

Six pages of Marsheaux in the new issue of Classic Pop – most pleased. I actually have A Broken Frame playing in the car at the moment. ROB GRILLO

Any plans to feature Tangerine Dream perhaps?
CONRAD GIBBONS

We loved your story about A-ha! We're hoping to get concert gigs in 2016 for the US and Canada. Please help us spread the word: our petition is at www.ahamortenharketusa.com.

A-HA MORTEN HARKET USA 2015

INSTAGRAM

#CLASSICPOPMAG





yeltolass Inspired by Andy

Summers interview.
Cue crackly singalong
#vinyladdict #thepolice
#classicpopmag





val valio

#classicpop #magazine #live8 #30th #anniversary #hmv #classicpopmag





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scotty_1892

It's arrived!! The latest #classicpopmag and it only cost me £1 #3issuesfor£3 #bargain #80s





pat4eng

A-ha 30th anniversary #classicpopmag #80's #huntinghighandlow #30th #bangkokfan





stingpolicepics Possible Police reunion? #sting #thanolice

reunion? #sting #thepolice #classicpopmag





snorkmaiden21

Enjoying my new magazine until this happened #classicpopmag

DIRAN



PAPER GODS

ON TOUR

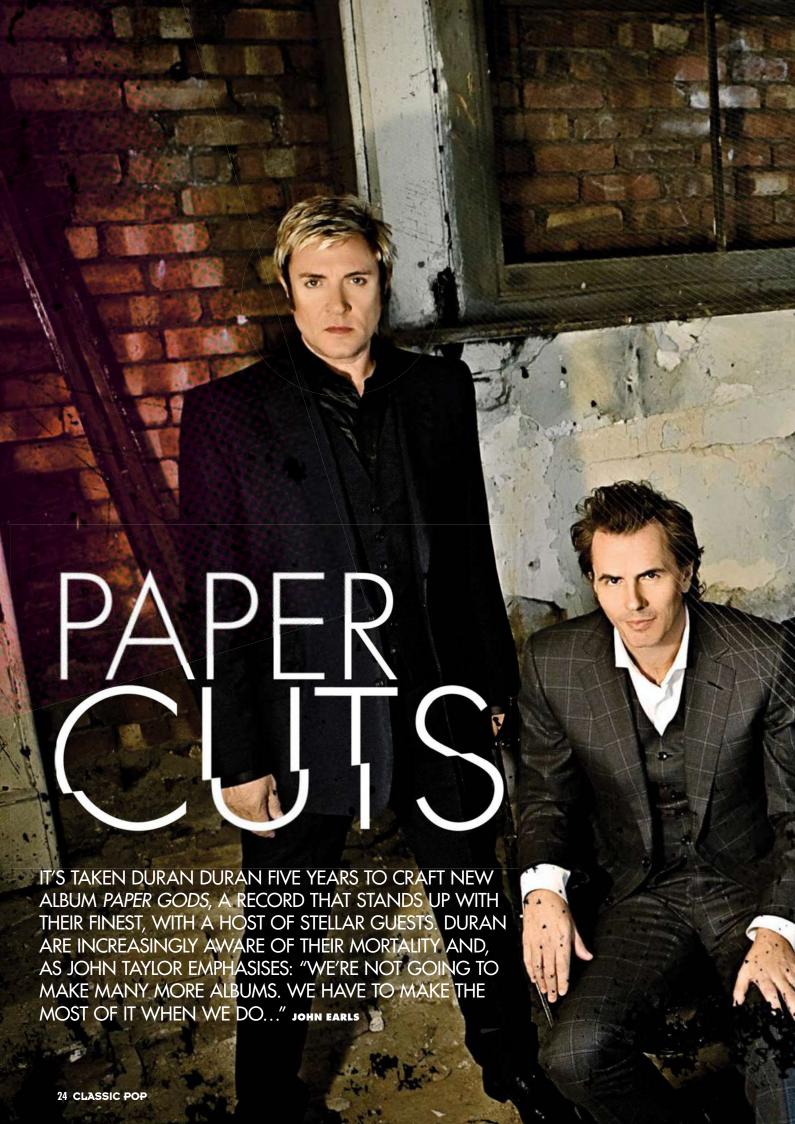
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05.12	Newcastle Metro Radio Arena	0844 493 6666
06.12	Glasgow The SSE Hydro	0844 395 4000
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NEW ALBUM OUT NOW









alfway through Classic Pop's interview with three-quarters of Duran Duran at Kensington's slightly absurd Blakes Hotel (a caged budgie is next to reception), a plate of canapés arrives. With an enthusiasm that's already proved his stock-in-trade, Simon Le Bon's eyes are out on stalks. "What are those?" he burbles at the waiter of half-a-dozen small purple squares. Within seconds, Nick Rhodes turns to Classic Pop with eyebrows raised and, with a long-suffering look, he mock-sighs: "Well, that's two of them gone, whatever they are."

Duran Duran, it transpires, are much more fun than their public image. For decades, they've been painted as either vacuous buffoons who lucked into a career thanks to women screaming at addle-headed clothes horse John Taylor, or they're pretentious berks who take themselves much too seriously... and, yes, Nick Rhodes, we are looking at you with your book of abstract photos of TV screen images.

The reality is, Duran Duran are a hoot. Or the three of them gathered over Blakes' beetroot falafels are. Le Bon and Rhodes are knowingly theatrical pantomime dames who bicker lovingly at each other throughout, while the affable Roger Taylor is mainly content to sit back and enjoy the spectacle. Missing Blakes' promo duties is John Taylor, who we speak to a week later during what's otherwise a day off for the bassist by phone from his home in LA. He's friendly and attentive, but he's a marked contrast to his bandmates, intense and serious where they're laidback and playful. If Simon Le Bon relishes the gargantuan world tour that accompanies any Duran album, John Taylor would far rather return to the studio as quickly as possible.

Whatever the chemistry, it's at its peak on *Paper Gods*. Duran's fourth album since the classic line-up reunited in 2001 and their first since 2010's *All*

You Need Is Now, Paper Gods features Ronson, Nile Rodgers, John Frusciante, Janelle Monae, Kiesza and even Lindsay Lohan, though producer Mr Hudson proved integral in ensuring it's Duran's best pop-with-depth album since *Rio*.

Le Bon and Roger Taylor were happy to accede to Rhodes' assertion that the album shouldn't be rushed, still fearing a repeat of 2007's messy Timbaland-produced Red Carpet Massacre. "We went at that album too fast, having had such a good time making the album before, Astronaut," recalls Roger Taylor. "With this album, Nick said we should slow everything down and take as long

as it needs. The attitude was 'If we're still in the studio in three years, so what? We've got to make this the best album we've ever made.'"

Le Bon nods in vigorous agreement. "That's absolutely right," he declares. "At this point in our career, if we make anything that's at all less than our previous records, it would signal the beginning of the end. We all felt that."

Such perfectionism sounds great in theory, but the inevitable cabin fever proved a challenge for each of the band at various points, John Taylor in particular. Living in LA with his wife, Juicy Couture founder Gela Nash, he was keen that Duran didn't succumb to needless tinkering in their London studio.

"It's never easy in the studio for me," he admits. "If I'm working with Duran, it means I'm away from my family. Nick only has to roll across Battersea Bridge to be at work, whereas I've come a very long way from LA to be there, so I tend to be the one who's looking at the clock. I tried to stop doing that with this record, because I know it doesn't serve any purpose. But that doesn't mean we don't have a sense of urgency. There comes a point where you have to say 'It's done', and I'm glad it didn't take three years."

Whereas Mark Ronson's instructions to the band on All You Need Is Now were to make a classic Duran Duran album "from before a time Radiohead existed", with Paper Gods Duran set out to create the most modern-sounding pop album they could.

"We have pretty high standards of what's good enough to go on a Duran album," smiles Rhodes. "That's subjective, of course. Some people say 'I don't think any of that rubbish should be on there.' But making records that excite us is at the centre of what we do. Making a record as modern as Paper Gods? I don't think there are any other artists still doing that after 35 years. I'd love to know who they are." Classic Pop suggests Pet Shop Boys, which gets nods of approval all round, though Rhodes asserts: "I love Pet Shop Boys and think Neil Tennant's lyrics are up there with the very best. I think they have their own sound, though."

John Taylor takes the album's importance to Duran's career a stage further. Whenever Duran's

"AT THIS POINT IN OUR CAREER, IF WE MAKE ANYTHING THAT'S AT ALL LESS THAN OUR PREVIOUS RECORDS, IT WOULD SIGNAL THE BEGINNING OF THE END. WE ALL FELT THAT"





POP_UP The band are open to working with Warren Cuccurullo, their guitarist from 1986-2001. Nick Rhodes says: "I'd love to play with Warren again one day. He's an extraordinary guitarist, and what he brought was so special. Our rebirth with Come Undone and Ordinary World was largely down to him."

past is addressed, he tries to push the conversation back to their future. He states: "It's not that I feel like I'm about to die, but I'm very aware of the mortality of what Duran does. Every time we release an album now, I think 'How f***ing lucky are we?' We could easily eke out a certain type of career by just playing the oldies. But we've taken our time, we're newly signed to a major label in Warner, and I definitely feel we had to work hard on this one."

Central to Paper Gods' modernity are its special guests, with Lindsay Lohan supplying a startlingly effective turn on the B-52s style giddiness of Danceophobia. "Simon got to know Lindsay a little from mutual friends, and it transpired she's a Duran fan," explains John Taylor. "Simon came to us and said 'Lindsay Lohan really wants to sing on the album!' and we all went 'Er, OK...', a little doubtfully, thinking 'What could she actually do?' We were working on Danceophobia at the time, and tried to create a monologue for Lindsay, in the way Vincent Price's monologue works on Thriller."

Le Bon takes up the story: "Persuading Lindsay into the studio wasn't easy. She was starring in Speed The Plow in the West End at the time. I wouldn't say I kidnapped her as such, but I drove Lindsay to the studio myself eventually, having been very stern with her by saying 'We do this now or not at all!'" John Taylor concludes: "People as talented as Lindsay are never easy! It's like capturing lightning in a bottle and when she finally did come in, she gave us something great. I liked her. She's funny, sexy and very groovy."

Among the new stars, Duran were reunited with Nile Rodgers for the first time since he produced three songs on 2004's comeback album Astronaut. "Nile was Mark Ronson's idea," explains Rhodes. "Mark's brief to us this time was 'You should work with Nile again, and can I please do the sessions with him if you do?' Bringing Nile back seems obvious, and we should have thought of it ourselves." Le Bon adds: "I don't think we would have thought of Nile without Mark, though. We didn't consciously rule him out, but I think we felt we'd done our thing with Nile for this decade on Astronaut."

Chic's mainman has overcome health problems and become rejuvenated thanks to his work with Daft Punk and, according to Rhodes, is "in a much better place now". Le Bon says: "It's good that Nile is so busy again. He gets everything done so much quicker, and then he goes off while we work around what he's done. That's better for us than being with Nile the whole time."

With Ronson busy on his own album *Uptown Special*, it was left to his engineer Josh Blair and Ben 'Mr Hudson' McIldowie to get the album into shape. "We thought Ben would only be with us for one day, but we kidnapped him for several months," laughs Rhodes. "He'd offered his services through our manager, who told us 'He's worked with Kanye West and Jay-Z and, oh, by the way, he's from

"WE HAD OUT NOSES RUBBED IN IT THAT DURAN WAS MUSIC FOR GIRLS. I THINK IT'S THE COMPASSION IN OUR MUSIC THAT OUR TEENAGE AUDIENCE PICKED UP ON"

Birmingham too.' That naturally got our interest!" It should be noted that Rhodes' own Drummie accent becomes more pronounced during the interview. Rhodes continues: "By the time Ben came in, we'd been working for a year and had become very self-analytical. We're invariably over-analytical at times, so Ben was a breath of fresh air to stop us being overly obsessive."

One area McIldowie renewed Duran's confidence was in cajoling Le Bon to take control of lyrics again, having partially ceded writing words to Rhodes on All You Need Is Now. "Ben and I did a lot of stuff together," says Le Bon. "The lyrics felt much less stressful this time, and I didn't hit the dry patches I had on the last album. There was always something coming. And we have a process where Nick suggests song titles for me to base lyrics around – he's great at throwing potential titles at me, though the results might not be what Nick thought the title should be about." Rhodes smiles, adding: "If Simon has an idea for lyrics, it's usually worthwhile. He's more direct than the ideas the rest of us come up with."

Le Bon's lyrics are especially direct on *Paper Gods'* unusually angry title track, a polemic against sweatshops and western imperialism. Along with the hymnal quality of Rhodes' keyboards, it harks back to Duran's earliest days, when they were more of an art school project than a global pop factory.

"The scale of our success maybe felt like an accident," laughs Roger Taylor. "We thought we were operating in the sphere of Simple Minds and Japan, and suddenly we were confronted by screaming teenagers." But Duran's music is unisex, appealing to women as much as men. "That's true, but it took us a while to admit that," Le Bon concedes. "We had our noses absolutely rubbed in it that Duran was 'music for girls'. But there's something in our music which speaks of compassion, which insecure teenagers do need. I think it's the compassion that our teenage audience picked up on. A lot of bands at the time excluded women, by trying to be a lads' band." Rhodes picks up the thread, saying: "We're not frightened of our fragility and sensitivity, which a lot of rock artists are. They don't want to show that side, whereas we're very open, and that attracts people in a different way."

Whatever the reasons for Duran's appeal, for most of the Eighties they were the biggest band on the planet. "It felt out of control on a nightly basis," says Rhodes. "It's still like that in Italy! It's quite bizarre

when you're a prisoner of your own world." He believes that going to Paris to record 1988's *Big Thing* was key to regaining their sanity, as "In typical French style, nobody in Paris gave a damn that we were there. That meant we were able to find our balance again."

At least Duran were megastars in a time before social media and gossip websites like TMZ... "Oh God, yes," shudders Le Bon. "I don't even want to think about trying to be that famous now."

Rhodes recalls attending a recent charity dinner with Justin Bieber on the same table. "I felt so bad for Justin," he sighs. "All night, non-stop, no-one would leave him alone, even when he was eating. He was actually very nice. The big difference between then and now is that everyone coming up to Justin had a phone, wanting a picture – guys who were 50 or 60, who really should have known better, demanding a selfie for their god-daughter. I just thought 'Let the poor guy eat!' I'm so happy we didn't have to go through that period of constant communication."

There are still plenty of Durannies out there, of course, and Le Bon discusses a fan who asks for a photo – "never an autograph" – outside the band's studio every day. "We call it The Daily Selfie and she must have 84 million photos of us by now," he shrugs. "Selfies are the new autograph. I don't mind an autograph... they're much quicker to do and feel less intrusive. But people freak out when you say 'no' to a selfie. I won't do them if I'm eating, partly because if that photo ends up on social media, everyone goes 'Ooh, look! No wonder Simon Le Bon could lose some weight!'" Dressed casually in an American college sweatshirt, Le Bon looks in perfectly good nick, even after demolishing those falafels.

Although Le Bon was the last member to join Duran before they signed to EMI in 1980, he and Rhodes have been the band's only constants since. Roger Taylor was first to quit in 1985, with guitarist Andy Taylor leaving the year after. John Taylor quit during the recording of 1997's Medazzaland, before rejoining with his fellow Taylors in 2001. Paper Gods is Duran Duran's 14th album, and opinions of their status causes the one serious note of tension during the interview.

Le Bon: "People are treating us in a different way lately. That's a bit scary, as I'm used to being dismissed and disregarded. Even Paul Morley is being kind! We headlined a show at Hyde Park for the Olympic Games in 2012 and Tony Parsons said we should never be allowed to represent England. But Morley then wrote: 'You know what? I'm not a fan, but I've got to admit to a grudging respect for their ability to survive.' That really meant a lot to me." At this Rhodes looks horrified, sitting bolt upright and spluttering: "What? Why?!" Le Bon patiently explains: "No, come on, Paul Morley has some good ideas. It meant a lot to me that he'd changed to that extent. That's about as good as

it'll get from him, and that's alright for me." Rhodes raises his eyebrows, but is back to good-natured teasing as he responds: "Wow! Well, so long as you're happy. At the other end of the scale, my 21-year-old son told me recently 'Dad, did you know that Duran Duran have got really cool? My friends have got your music all over their iPhones.'" Roger Taylor grumbles: "Yeah, but I bet they haven't paid for it..."

Paper Gods is Duran's first album since signing to Warner last year, in a deal which reunites the band with their back catalogue. With Duran leaving EMI in 1999, Warner bought EMI from equity group Terra Firma in 2013. Does this mean a reissue campaign can begin after the new album's tour?

"I hope so," says Rhodes. "We're very keen to protect our back catalogue properly and treat it in the way it deserves to be. It hasn't exactly been on, ah, terra firma recently. Being back with Warner was an enormous part of the appeal of signing to them."

"We had a lot of very dodgy offers put our way by EMI," Le Bon tuts. "We've managed to put the kybosh on the truly awful ones, mainly usage in commercials. Why does every junk food company in the world think Hungry Like The Wolf is a good idea?"

There are many unreleased Duran songs that have circulated on bootlegs for years. "We'd be delighted to properly finish a few of those," says Rhodes. "We're aware of the world of obscurity, and I'm all for it, so long as it's done properly." He, Le Bon and Roger Taylor are particularly keen to release *Reportage*, the album Duran were working on when Andy Taylor quit for the second time, in 2006. "It would need mixing, but every song bar one or two on *Reportage* is finished," says Rhodes. "I wouldn't want to change it hugely, because it should remain as it was when we did it. There'd be legal issues with Andy agreeing to its release, of course, but I think he's smart enough to want it released if we could agree on the mixing. He plays some amazing work on those songs."

John Taylor is less concerned about seeing any reissues come to fruition. "If you have the energy

"WE'VE HAD A LOT OF DODGY OFFERS PUT OUR WAY. WHY DOES EVERY JUNK FOOD COMPANY THINK HUNGRY LIKE THE WOLF IS A GOOD IDEA?"



"THE QUESTION WE ASKED MOST WAS 'CAN WE GET AWAY WITH THAT?' THERE HAS TO BE A DEGREE OF FAMILIARITY, BUT YOU NEED NEW ASPECTS TOO"

to generate new music, you should always go with that," he says. "Any one member of Duran could dust off those unfinished and unreleased songs with an engineer. I don't need to sit there for lengthy periods of time bringing unfinished Eighties songs to closure. Ultimately, those reissues could happen after I'm dead!"

John reveals that he and Rhodes are trying to write a musical, which they may continue working on during the Paper Gods tour. He sounds pained when Classic Pop jokingly asks if it'll be a musical based on Duran's catalogue, like Mamma Mia or We Will Rock You. "Definitely not!" he replies. "It's a story Nick and I have written on a subject close to our hearts. It's the first time we've written anything to a story, and it's very much a labour of love. We've worked on it for a couple of years during gaps in our schedule. I'd be open to turning that into a full Duran musical but, depending on how this album is received, I'd like to see us start a new album again."

It feels redundant to ask whether John would be ever be interested in playing an entire vintage Duran album in full in concert, even though his bandmates seem to be fascinated at the idea. "I'm sure it's something that'll happen sooner or later," says Le Bon, adding: "Maybe we could play all of our albums at a two-week residency, one a night, like Sparks did." Roger Taylor would prefer to "pick an album and play that for a few shows", whereas Rhodes votes for either playing

Duran's first three albums in one show, or playing all of *Paper Gods* followed by *Rio*.

It's easy to see how those minor differences of approach can become magnified in the middle of *Paper Gods'* lengthy recording, summarised by John Taylor as he explains how *Last Night In The City* became especially fractious. "At one point, it had a house music piano motif, like Coldplay's A *Sky Full Of Stars*," he recalls. "That led to an argument over whether having a house piano is really

something Duran would do. There was a lot of back-and-forth over that, and it wasn't even about whether the piano sounded good in the first place. Then Nick edited a version on the quiet, which dropped the piano. I listened to it with our publisher and we were both really excited by it, until I slowly realised 'Hang on, where's that f***ing piano I loved?' There are thousands of those kind of decisions on every album, and so many of them don't really matter." He pauses, and bursts out laughing. "I realise we must sound like a right bunch of losers!"

Losers or not, house piano or not, Duran must stay with the times. Or, as John Taylor puts it: "The question we asked most on this album was 'Can we get away with that? Is it dignified, or is it mutton?' We want to listen a Kendrick Lamar song and say 'I love that hi-hat pattern. Could we use that?' A new Duran album is like redesigning the BMW 3 Series: there has to be a certain degree of familiarity to keep, but you need entirely new aspects too."

It's an attitude that's paid off on *Paper Gods*. Whatever happens next, Duran Duran's new album stands tall with their best. John Taylor: "Maybe it's my age, but I listened back to a lot of this album thinking 'If this is the last note on the last Duran Duran album, would I be happy?' And I definitely think that, yes, I would."

GOD'S GIFTS: Duran Duran's exclusive track-by-track guide to Paper Gods

PAPER GODS (FEATURING MR

HUDSON)
Simon Le Bon: "I came to the studio one morning and Ben said: 'We did this great thing last night.' My first reaction was 'Nah, don't like it, it's rubbish.' Then I went to the loo and suddenly the melody that goes over *Paper Gods'* chorus popped into my head. And I had to admit 'Oh, OK, I think I've got something...'
Once you discover the bud of a song, the whole thing opens up like a flower."

LAST NIGHT IN THE CITY
(FEATURING KIESZA)
Nick Rhodes: "We'd talked
about having a female
voice on the song, but we
didn't know who. Kiesza
was recommended by our
publisher, and her fantastic
energy took the song to a
different level. You can't do
features just for the hell of it.
You want someone that raises
the standard of the song."
Simon Le Bon: "Or the whole
record, which Kiesza did with
her contribution."

YOU KILL ME WITH SILENCE
Nick Rhodes: "This is the
first song we worked on with
Ben. He started playing with
a beat, and we all joined in
with parts to see what we
could make. We pretty much
had the whole song done on
the first day of working with
him. He became accepted to
us within an hour, and that
was so valuable, as suddenly
there's someone else in the
room who we trusted. He's
very funny too, which works
well with us."

PRESSURE OFF (FEATURING JANELLE MONAE AND NILE RODGERS)

John Taylor: "We went to Mark Ronson's studio last August for three days, and Nile was there in between Chic shows. Pressure Off was the song we'd been looking for, because it had the potential to be the first single. At that stage, we'd had songs that spoke of the concept of the album and its overall arc, but I don't think we had one we could

go to radio with. Suddenly, we realised 'If we work hard, maybe this is it. This one is important for the album."

FACE FOR TODAY

John Taylor: "A great song title. Simon's moulding words while we mould sounds. He'll usually come up with a dozen ideas for lyrics and we'll go 'Paper Gods? Great title!' Simon then says 'Really? Oh, OK' and runs with that. It's rare for him to say 'These are the lyrics and the song is

called this.' More often, one of us picks up on something and says to Simon 'That's a great phrase, can we move more down that road?'"

DANCEOPHOBIA (FEATURING LINDSAY LOHAN)
John Taylor: "We were obsessed by The Time, and loved the idea of having a slightly comedic Minneapolis dance track. But we shied away from the complexity of that sound with its horns and tricky fills, so we smoothed



it out. It now reminds me of early Daft Punk, their French feel. Nick and I had a boner for the song all along, and once Simon came up with the title, we all went 'That's it!' The album itself was nearly called Danceophobia."

WHAT ARE THE CHANCES (FEATURING JOHN FRUSCIANTE)

FRUSCIANTE)
John Taylor: "The closest the album has to a Duran Duran power ballad! It's the first song we sent to John, and he took quite a while to send anything back, but when he

did we were knocked out and said 'Brilliant! What shall we ask him to do next?' John told me he'd been practicing certain styles that would fit in Duran's sound."

SUNSET GARAGE
Roger Taylor: "We nearly
dumped this, but the A&R
from Warner said 'That's
amazing! This could be one
of the singles for the UK.' So
we thought we'd better make
sure it could fit the rest of the
album. We'd become so close
to the album that we couldn't
quite see the validity of

Sunset Garage. We're all for diversity, but you don't want an album that goes from folk music to acid house."

CHANGE THE SKYLINE
(FEATURING JONAS BJERRE)
Nick Rhodes: "Brandon
Flowers initially wrote this
one with us, but he only had
time to do a rough vocal.
He was great and did a fab
job — but the timing of his
own album The Desired Effect
meant it didn't work out."
Simon Le Bon: "We're a
big reference on Brandon's
music, but he has a soft,

wavery, shaky voice while I've a very strong, powerful voice, and the two worked really, really well together."

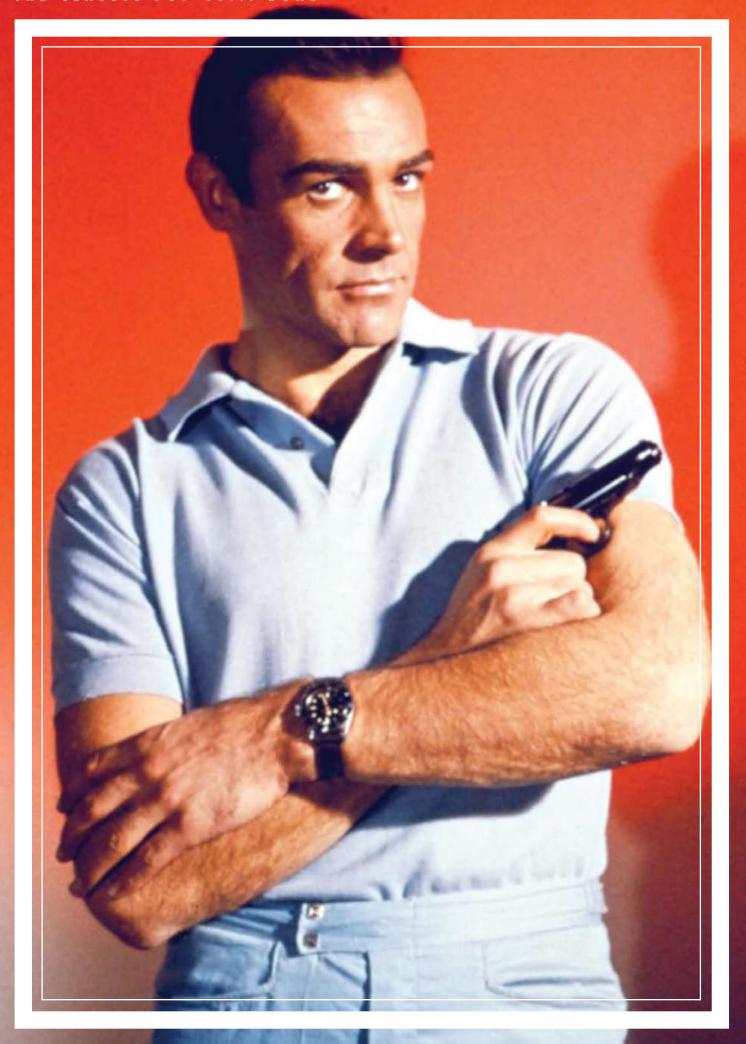
BUTTERFLY GIRL (FEATURING JOHN FRUSCIANTE)
Simon Le Bon: "Roger's drumming is so good here. He brought in an electronic drum kit on some songs, which makes it sound like a dance song. You can always tell it's Roger, though. The songs need that personality." Roger Taylor: "But we're not afraid to go down different avenues. We're not in a

box that a lot of bands put themselves into, where they find a sound and stick to it."

ONLY IN DREAMS
(FEATURING NILE RODGERS)
Nick Rhodes: "We came up
with a fabulous groove and
great sounds in the studio
with Mark Ronson and Nile.
Only In Dreams is from an
infectious 10-minute jam
John and I played with Nile,
knowing it was magical. But
we had to turn what we'd got
into actual songs, which is
one reason everything took a
while on this album."

THE UNIVERSE ALONE (FEATURING JOHN FRUSCIANTE) John Taylor: "We thou

John Taylor: "We thought The Universe Alone might open the album. It needed to go somewhere on the album that gives it some weight. It's our My Way, to an extent, saying that you can't rely on anything or anyone. Simon is a sailor and he just isn't afraid by life. In this song, his chest is puffed out on the prow of the boat, but it's a starship rather than a yacht. There's something courageous about this one."



BOND. IS. BACK. AS WE BOOK OUR TICKETS FOR *SPECTRE,* THE 24TH INSTALMENT OF CINEMA'S GREATEST FRANCHISE, *CLASSIC POP* TALKS TO HOLLY JOHNSON, DAVID ARNOLD, MIDGE URE AND OTHER 007 FANS ABOUT SOUNDTRACKS, SHOWSTOPPERS AND SUBVERSIVE SONIC WEAPONRY...

IAN PEEL

ames Bond doesn't love pop music, that's for sure. Do you remember that disparaging remark he made about The Beatles in *Goldfinger?* "My dear girl, there are some things that just aren't done," the Sean Connery-era agent tells the soon-to-be gold-painted Jill Masterson, "such as drinking Dom Perignon '53 above the temperature of 38 degrees Fahrenheit. That's just as bad as listening to The Beatles without earmuffs!" And when Roger Moore's 007 was treated to a front row performance of *Live And Let Die* in New Orleans' Fillet Of Soul club, he barely managed to raise an eyebrow. But pop music, on the other hand, loves Bond.

The title songs – from Tom Jones' Thunderball to Duran Duran's A View To A Kill – have become a genre all their own, while the orchestral scores and melodies that John Barry dreamed up in the Sixties have never been regurgitated or revived in films that have followed. Instead, they've been honed, refined and distilled into a part of cinema's greatest series that's just as an important recurring character as M, Q or Miss Moneypenny.

It all started in 1962 with *Dr. No*, and that distinctive guitar riff – but, for Midge Ure, it

was the first sequel that spawned the definitive soundtrack. "It has to be From Russia With Love, sung by Matt Monro," he says. "Lush, beautiful lyrics and luxurious arrangement... nothing beats the original John Barry Bond theme. It's one of the reasons I play guitar!"

That famous guitar riff was the work of session maestro Vic Flick, with the spookier, 'walking' intro coming from Big Jim Sullivan. "Before Cutting Crew, I produced jingles to pay to put the band together," singer Nick Van Eede remembers, "and Big Jim was the house guitarist. He wrote the friggin' theme! A lovely man, and that twang guitar part is era-defining..."

Barry and Bond dominated the Sixties with one soundtrack – You Only Live Twice – being one where all the stars aligned. Mark Morris, who has just released a compilation of classic covers (our favourite: a bold take on Pet Shop Boys' Love Comes Quickly) couldn't agree more.

"Personally, I've always found the theme song to You Only Live Twice, as sung by Nancy Sinatra to be a singularly transportive and ethereal piece of pop majesty. The way it weaves one of the most iconic musical motifs in the John Barry/James Bond canon with Nancy's longing, melancholic delivery, perfectly complements



1962: Dr. No
The saga begins with Monty
Norman's iconic James
Bond theme, and although
there was no 'title song'
for this first picture, Diana
Coupland's *Under The Mango*Tree steals the show.



1963: From Russia
With Love
The first film to be scored
by John Barry and with Matt
Monro delivering a rousing
vocal for the end titles.



1964: Goldfinger Every musical element gels for the first time and sets the template for the genre of music that is Bond. The first of three title songs by Shirley Bassey.



1965: Thunderball
Tom Jones delivers one of
the vocal performances of
his life, holding his final
note so long and so high that
he almost passes out in the
recording studio.



1967: Casino
Royale
Spin-off spoof spawns some
classic tracks by Bacharach
& David, Herb Alpert and
the Oscar-nominated *The*Look Of Love by Dusty
Springfield.



1967: You Only Live Twice
Possibly the definitive Bond soundtrack and theme, the title song being performed by Nancy Sinatra. With John Barry at the helm and living it up with the closing Twice Is the Only Way to Live.

the air of mystery and confusion set up in the movie's opening scene. The first time I saw it I was left reeling, thinking 'What the hell is going on, where are we?' And then those waves of violin come ebbing in..."

The Seventies saw Bond shake things up a bit: Sean Connery handed over to Roger Moore, John Barry started to hand over the reins of the orchestra, but the songs got bigger and bigger. Holly Johnson: "Live And Let Die has to be mentioned as a bold move by Paul McCartney, who I believe wrote it and just sent it to the producers. It's a really great example of a Seventies masterclass in popular songwriting.

"But my favourite Bond song? It has to be the classics sung by Shirley Bassey. A benchmark for orchestral pop music and to which all Bond theme tunes have to be compared. *Diamonds Are Forever* and *Goldfinger* are both unsurpassed. As was Sean Connery as Bond."

Nick Van Eede has to agree on *Goldfinger*. "It has everything. Menace, sex and the Connery/Pussy Galore combo is unbeatable!"

JJ Jeczalik from Art of Noise concurs. The group recorded their own version of the James Bond Theme for 1989's Below The Waste and it became the famous, last – though unreleased – single of their ultra-pop era which had already spawned a hit with another crime caper, Peter Gunn. "Now that's really difficult, choosing my favourite title song from over the years,' Jeczalik considers. "Easy to point to a few of the not so good ones, but let's focus on the positives! It would probably have to be Goldfinger – a fantastic vocal that just grabs you. And the ingredients for the perfect Bond soundtrack? Ah, a hook that hooks you first time! Changes of pace and sonics that complement and suggest not what's on the screen, but what's about to happen. Humour contrasting with fear, and above all... surprise."

Seventies Bond was a different but no less enjoyable experience. For Rod Argent – who was having hits in the US and UK during the early years of Bond with The Zombies – the highlight came from *The Spy Who Loved Me.* "My favourite Bond theme song is *Nobody Does It Better*, written by Marvin Hamlisch and performed by Carly Simon. It has a fabulous mood, is beautifully constructed and sung, and perfectly sets up the film.

"I've always loved the fact that every Bond score has to refer to the original motifs written by the late John Barry. They have become indisputably part of the Bond experience, and it's a huge testament to John's talent that no one can imagine that Bond experience without them, no matter who scores each individual film!"

Eighties Bond may be dominated by the power duo of Duran Duran's A View To A Kill and A-ha's The Living Daylights. But how on earth do you write a song from the title Octopussy? The simple answer was, of course, that you don't try. Instead, lyricist Tim Rice went to Pinewood to watch the film being shot, and witnessed the titular Maud Adams quipping to Roger Moore that "We're two of a kind" – which inspired the lyrics for his theme song All Time High. Rendered almost forgettable by the grandiose pop that would follow later in the decade, it nonetheless made No. 1 in the US for five weeks for country singer Rita Coolidge.

The Nineties saw Bond rebooted for GoldenEye – with Bono and The Edge writing the song, but Tina Turner failing to deliver the goods – and the start of a wave of nostalgia for the classic themes, with the films' new orchestrator David Arnold, reimagining what had come before for his Shaken And Stirred album, featuring Martin Fry tackling Thunderball, Pulp doing All Time High and Shara Nelson's shimmering Moonraker.

POP_UP Artists whose Bond theme songs were refused include Pet Shop Boys, Blondie, Alice Cooper, Straw, Ace Of Base, St Etienne, Pulp, Red Flag, The Fixx and Dot Allison







1969: On Her Majesty's Secret Service

A departure from the formula and all the better for it. An orchestral opener and a tear-jerking closer by Louis Armstrong, We Have All The Time In The World.



1971: Diamonds Are Forever Shirley Bassey returns for a

Shirley Bassey returns for a second title song, though the innuendo in the lyrics got the producers in a spin and it almost ended up on the cutting room floor.



1973: Live And Let Die

He's still performing it live to this day, and with good reason. Macca delivers the title song and George Martin takes the reins from John Barry with the orchestra.



1974: The Man With The Golden Gun

John Barry calls this his weakest soundtrack, but it was cool enough to be sampled by The Prodigy on The Fat Of The Land.



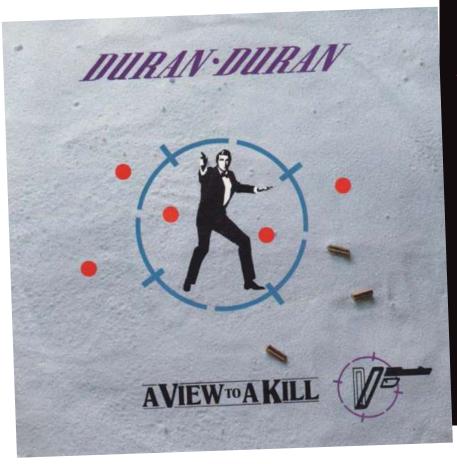
1977: The Spy Who Loved Me

Marvin Hamlisch follows *The*Sting with a disco-infused soundtrack featuring Carly
Simon's Oscar-nominated
Nobody Does It Better.



1979: Moonraker Another title song – complete with end-titles

complete with end-titles disco version — with Shirley Bassey on the mic, but only because both Sinatra and Kate Bush declined the honour...



STRIPPED OF HIS

David Arnold soundtracked five Bond films in total, including that pivotal transition from Pierce Brosnan to Daniel Craig. "I had discussions with Martin Campbell and Eon Productions about how we would handle the use of the Bond theme,' Arnold reflects. 'In Casino Royale, he isn't Bond until the end of the movie so that was a balancing act. The sound became more muscular in response to Daniel's performance, but at the same time had to reflect his relationship with Vesper, which — as he says in the film — strips him of his armour. You always respond to the character and Daniel moved with such purpose so I just followed his lead whilst planting the seeds of many other characteristics within the score... so as he developed, so did I."

And which, we wondered, of all his cues stands out as a highlight? "My first ever cue, White Knight from Tomorrow Never Dies was effectively an audition piece and hearing it played for the first time by the same players who had played on many classic Bond soundtracks was a thrill. Especially as it lead to me being offered the first of five films. I also like Night At The Opera from Quantum Of Solace. It felt like classic Bond, and the sequence in the film was a highlight for me."

For producer Stephen Emmer – whose recent International Blue album (see Classic Pop, Issue 12) sounded like a spy soundtrack looking for a film – the perfect 007 soundtrack "is one where the sophisticated sonic standards meet the high standards of the entire production – location choice, photography, stunts, acting... and where else than in the now-gone CTS Studios [where all the Sixties classics were recorded] could that standard have been set?

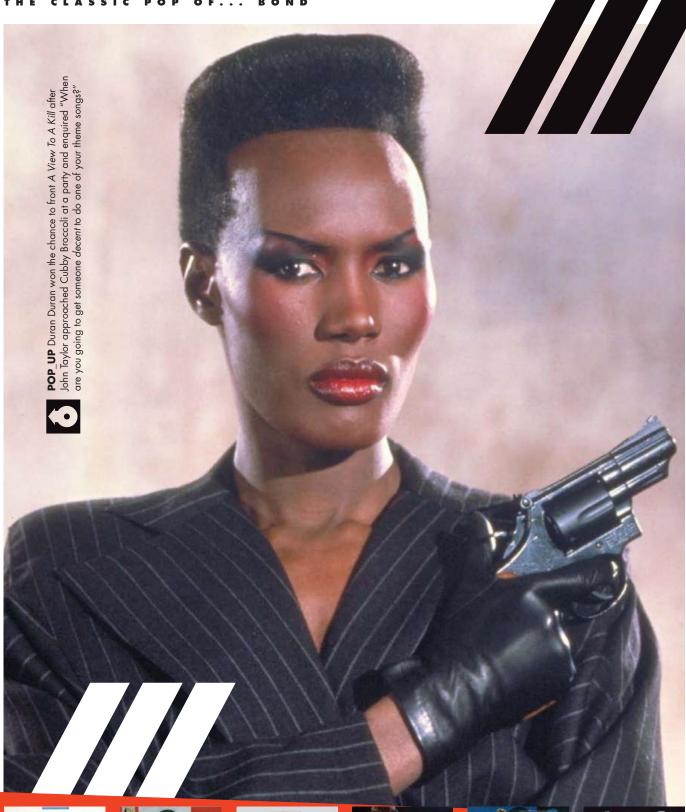
"Musically, it excels when you blend the classic sound signature with moderate – i.e. not too trendy! – contemporary inspiration. David Arnold understands that very well, I think. My favourite piece is called Space March by John Barry, as to my ears it exemplifies best what the sonic aesthetic should be for describing what this – Bond, that is – is all about: dangerous, decadent, lush, smart, attractive..."

Go West know a thing or two about Hollywood hits, one of their biggest singles being *The King of Wishful Thinking* from *Pretty Woman*. Sticking his neck out, Peter Cox goes for a contentious choice when asked for his favourite title song: "Tomorrow Never Dies by Sheryl Crow and Mitchell Froom. It attracted criticism, but I liked the world-weary vocal, and the melody was distinct from yet sympathetic to the original theme. I thought she nailed it! And an orchestral soundtrack loaded with atmosphere and tension – with Monty Norman's iconic original theme – is the perfect Bond accompaniment for me."

The Noughties saw possibly Bond's biggest gearchange to date with Pierce Brosnan bowing out with an almost comic book-style montage of everything that had come before for 2002's *Die Another Day*, followed by Daniel Craig taking the role back to



1981: For Your Eyes
Only
Rocky (and Dynasty!)
soundtrack artist Bill Conti
takes Bond soundtracks into
the Eighties, winning an
Oscar nomination for Sheena
Easton's title track.





1983: Octopussy
Looking back, not the most
memorable of soundtracks
or songs with Rita Coolidge's
All Time High. The original
choice for the vocalist was
Mari Wilson.



1983: Never Say
Never Again
Like 1967's Casino Royale,
this was a spin-off film and
the soundtrack was panned
at the time, but Lani Hall's
title song still has a certain
charm to it.



1985: A View To A Kill
This one needs no
introduction for Classic Pop
readers, but imagine how
much more amazing the
soundtrack could have been
if Grace Jones had featured
as well as Duran?



1987: The Living
Daylights
A-ha and John Barry
famously clashed over the
writing of this one, and the
group's preferred version
was saved for their own Stay
On These Roads album.



1989: Licence To Kill
The producers turn down
Vic Flick and Eric Clapton
and sabotage their chances
of another big pop hit by
fronting up the movie with
songs by Gladys Knight, Patti
LaBelle and The Pretenders.



1995: GoldenEye Genius French film composer Éric Serra takes the Bond soundtrack rulebook and rips it to shreds, to cosmic effect. A true one-off.

its harder, edgier roots for 2006's *Casino Royale* and 2008's *Quantum Of Solace*. And the music followed suit, attracting a fan in Martyn Ware.

"Mystery, style, grace and power, and a nod to the tonalities and hooks of the early John Barry masterpieces," is how Martyn sums up this period, all of which was scored by David Arnold. His favourite Noughties theme song is an interesting choice: "My favourite – for this and any period – is Chris Cornell's You Know My Name from Casino Royale. A thrilling vocal performance and great, daring production."

Which brings us up to the present day, although – as we go to press – the music for *Spectre* is still wrapped in Ml6-level secrecy. It comes on the heels of the only other Bond film this decade, one of the series' most successful. We asked producer Mark Reeder to sum



Without Barry, the Bond films wouldn't have been half as successful"

up Adele's *Skyfall* in just one word, and it was simple: "adorable." We spoke, appropriately, at the opening for his new documentary film, *B Movie*, a musical tale of Cold War-era music, secret sessions and subverting the establishment. "It's the story of walled-in West Berlin at a time when I shared a flat with Nick Cave and when Depeche saw Neubauten, inspiring them to make *People Are People*, as well as U2, Killing Joke and of course Bowie. It's the tale of an Englishman who left Manchester in the early Eighties for post-war Germany, and all the activities I became involved in.

"Having lived in Europe's spy capital during the Cold War, my soundtrack was always Bond and Barry. So in my opinion, the perfect soundtrack has to sound traditionally British and Barry-esque. That means each important scene has to have a memorable melody connected in some way to the main theme, and that has to be stirring and emotional with sweeping strings and punchy brass, in a William Walton or Vaughan Williams way. Nothing like Madge's 'Dire' Another Day – after all, Bond is a British agent and the artists

performing the theme should be British, too. The Americans are great for Bourne!"

Mark's fandom, and his insight, sums it up perfectly. "Without the music, without Barry, the Bond films wouldn't have been half as successful. He managed to evoke the excitement needed for such a movie by combining the elements of sultry sexuality, rugged adventurer, thrills and mystery into every score. Not like the bland and generic American action film score they submitted for Skyfall, which I found totally forgettable. Dr. No's original guitar riff is just unbeatable. But then again, Goldfinger is my favourite film and I love that score too... and then Thunderball and You Only Live Twice... and On Her Majesty's Secret Service..."



LISTEN UP!

Immerse yourself into the world of Bond themes via our *Classic Pop* playlist...

http://spoti.fi/1hQAj2m

DARK MUSCULAR TROMBONES

If there's anyone that understands Bond music inside out, past and present, it's David Arnold. So, after all our observations what, would he say, goes to make the perfect soundtrack, both musically and emotionally?

"It's impossible to say with absolute authority what makes a Bond soundtrack perfect, as so many people like so many different things about them," Arnold considers. "But I think most would agree on same basic requirements: a strong main theme/song, interpolations of that great tune in parts of the score, great secondary themes, a certain amount of brass attitude to include warm, occasionally brooding horns, blasting, sassy trumpets and dark muscular trombones. Strings that can soar, weep or agitate and excite... and an overall sense of cool, danger and romance."

And how about his views of the composers that preceded him? "Everyone who writes a Bond score adds something to the canon and the genre. They've all given us something unique, though I think it's fair to say that John Barry's work casts the longest shadow over the series — he created the Bond sound, after all." And any plans to follow up 1997's mesmerising Shaken And Stirred?! "None. I wouldn't want to do the same songs again... but maybe someone else could do one?"



2015: Spectre
Thomas Newman's at the
helm again, with Ellie
Goulding, Sam Smith,
Coldplay and Ed Sheeran all
having been rumoured to be
delivering the title song.



1997: Tomorrow
Never Dies
The first of a quintet of
quintessential soundtracks
by David Arnold. Pulp and St
Etienne both submitted title
songs but finally lost out to
Sheryl Crow.



1999: The World Is Not Enough Don't let the title song by Garbage put you off — the real gem here is the David Arnold/Don Black Only Myself To Blame, sung by Scott Walker.



2002: Die Another Day
Both proved highly contentious choices, but we loved both Madonna's opening song and the burst of The Clash's London Calling that pops up midway through the film.



2006: Casino Royale Dark, yes, dangerous, sure, but unlike Daniel Craig's grasp of the role, Chris Cornell's title track was forgettable. Though Martyn Ware would argue otherwise...



2008: Quantum Of Solace
David Arnold bows out gracefully, less so the title song (by Jack White & Alicia Keys). If only Amy Winehouse had been able to deliver the goods as originally planned.



2012: Skyfall
Having previously
scored The Shawshank
Redemption and American
Beauty, Thomas Newman
soundtracks his first Bond
film... with a little help
from Adele.

RETROFESTIVAL

Cookham

Marsh Meadow 21 May 2016

Bristol

Ashton Court Estate
See website for details

Leeds

Temple Newsam 18 June 2016

London

See website for details

Exeter

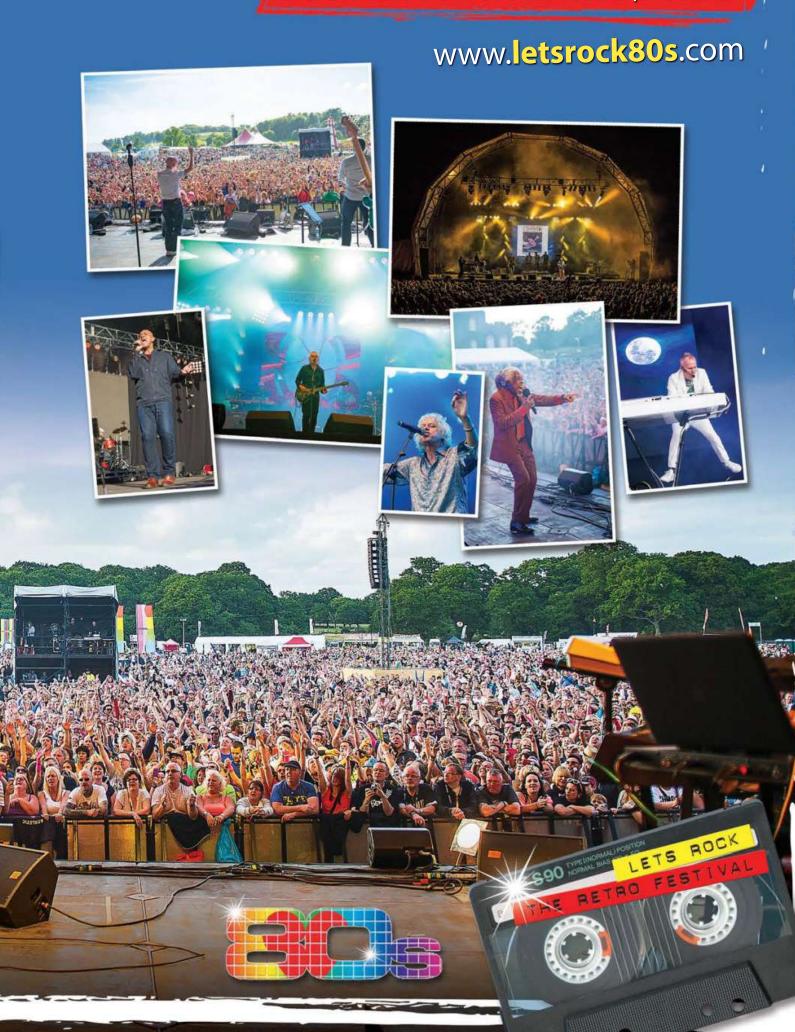
Powderham Castle 2 July 2016

Southampton

Southampton Common 9 July 2016



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ALISON MOYET,
OR ALF TO HER
FRIENDS, WAS ONE
OF THE BIGGEST UK
FEMALE ACTS OF THE
EIGHTIES, RIVALLED
ONLY BY ANNIE
LENNOX, SADE AND
KATE BUSH. AND
SHE'S STILL MAKING
GREAT MUSIC
TODAY...

PAUL LESTER

ALISON MOYET

in the Eighties? Surely Kate Bush,
Annie Lennox, Sade... but equally
dominant in that decade was
Geneviève Alison Jane Moyet of
Basildon – or Alf, if you wanted
the friendly diminutive. With her
powerhouse vocals she was, in a
way, the Adele of her day, while
her gritty working-class soul girl
demeanour made her the precursor
to Amy Winehouse. This no-nonsense, down-toearth anti-glamour made her the very opposite
of the era's American superstars, and yet
she was as integral a part of that decade as

hich women sum up British music

Moyet emerged out of Seventies blues, pub rock and punk, and was a member of The Vandals, The Screamin' Ab Dabs, The Vicars and The Little Roosters, none of which made much impression. An advert she placed in Melody Maker led her to Vince Clarke, who she'd known since they were 11 years old. One fateful day, Clarke called Moyet at her parents' house and asked if she'd sing on a demo he'd just written. Its name? Only You.

Madonna or Janet Jackson.

The rest is history. The pair formed Yazoo and in so doing invented electronic soul. Despite having a relationship that Moyet has since compared to an arranged marriage – distant and functional – it proved the ideal vehicle for Clarke's synth-based dance music and Moyet's passionate vocals. By 1982, Yazoo were as much a part of the electro landscape as Clarke's previous band Depeche Mode, The Human League, Soft Cell et al.

But by 1983 it was all over for Her And Him Both: Yazoo split, leaving Clarke to form The Assembly and Erasure, and Moyet to go solo. Over the next three decades, she would have hits such as All Cried Out, Love Resurrection, Love Letters, That Ole Devil Called Love, Is This Love? and Weak In The Presence Of Beauty. She performed at Live Aid, won the Brit award for Best British Female in 1985 and 1988. and continued to record in the Nineties and beyond. In 2013, she made an album, the minutes, considered by many to be her best. And throughout it all there has been that voice, as warm and familiar as Yazoo's early music was alien and cold; the booming, bluesy sound of the uncrowned Queen of Essex.

MUST-HAVE **ALBUMS**



UPSTAIRS AT ERIC'S

The birth of electronic soul

The first Yazoo album offered a new paradigm: fire and ice, via Vince Clarke's cool electronics and Alison Moyet's heated vocals. It was named after producer EC Radcliffe's studios (and not the Liverpool punk-era club, as some have said): Blackwing, where Depeche Mode recorded their own debut Speak & Spell. Several of the songs, without the vocals, could almost have belonged to Depeche Mode, only with Yazoo they had, because of that voice, far greater emotional heft. "An album of rich, dark passion, forever burying the hoary old moan that electronics and synthesisers will never be any good because they don't have a button on the front that says 'emotion'," as Melody Maker opined. The cover featured two mannequins in a sparsely furnished loft, and two Top 3 singles in Don't Go and Only You. It also showcased Moyet's writing skills, containing no fewer than four of her compositions: the forlorn Midnight, Goodbye 70's (addressed to trend-obsessed punks), piano ballad Winter Kills and Bring Your Love Down (Didn't I). The album reached No. 2, which really was not bad for a record dismissed by Clarke as "a bit of a mishmash".



YOU AND ME BOTH

1983

And then there was one

Yazoo's second album was also their last. Despite being even more successful than its predecessor — it reached No. 1 in the UK — it had an air of finality about it. It started with the title, a pointed expression of the duo's increasingly estranged relationship, and continued with the sleeve image of two dalmatians fighting against a snowy backdrop: they announced their split a few weeks before the record's release. Vince Clarke evidently imagined his tenure with Yazoo would be as short-lived as his one with Depeche, while Moyet saw it as more long-term. Further problems arose from their differing working methods at Eric Radcliffe's Blackwing Studios: Clarke was meticulous and strategic, Moyet looser and more spontaneous. The resulting record wasn't as sombre as you might think, notwithstanding the songs about war (Unmarked) and death (And On). No, the music was as perkily poignant as ever, although there was only one track issued as a single - Nobody's Diary, which reached No. 3 — and Moyet refused to sing the ironically jaunty Happy People, the only Yazoo song on which Clarke takes lead vocals.



ALF

1984

Adele, Schmadele

Today, you could argue that Alison Moyet's solo debut album sounds more dated than her earlier work with Yazoo. However, in a way, that's a plus point: if you want a perfectly focussed snapshot of where commercial music was at in the period between ZTT and PWL, then look no further than this soul-pop masterclass. The production, courtesy of Steve Jolley and Tony Swain (Spandau Ballet, Bananarama, Imagination), is so perfectly 1984 it's hardly true, all dazzling surfaces and walloping drums. Love Resurrection, All Cried Out and the Lamont Dozier-penned Invisible were the big hits (No's 10, 8 and 21 respectively), but there were other, equally fine examples of Moyet's ruminations on the dark side of love, notably Twisting The Knife and the haunting Where Hides Sleep. The album was her first solo UK chart-topper, and it fared well around the world, going Top 5 in Germany, Switzerland and Norway, and even made the US Billboard top 50. The idea that Moyet was too parochial for continental tastes was roundly trashed by Alf, the record that established her as one of the biggest homegrown female artists of the decade.



THE MINUTES

2013

Back to the electronic future

Moyet's eighth album marked a return to her electronic roots. The 11 tracks were co-written with Guy Sigsworth (Björk, Madonna), her most compatible partner since Clarke, and tinged with dubstep, house and R&B (of the contemporary variety). The Minutes (stylised as the minutes) found Moyet in an electronic context for the first time since her days in Yazoo, but that didn't mean it looked backwards. If anything, it was her most modern-sounding record for decades. "It's quite dark and definitely not aimed at the charts," she said. "It has an electronic bias, but isn't retro." An album of sedate jazz and soul covers this wasn't, much to the relief of Alf, who called it "easily my happiest studio experience", a strange thing to say, perhaps, about an album of songs on the subject of schizophrenia: Remind Yourself and When I Was Your Girl were, she explained, about "the opposing dialogues within oneself". The results - including the singles When I Was Your Girl, Love Reign Supreme and Changeling — were dramatic and atmospheric, not to mention her most successful for years: it was her highestcharting album since 1987's Raindancing.

AND THE REST...



Raindancing

This may have been a less successful collection than

Alf, both artistically and commercially; nevertheless it remains a solid second outing for the singer, reaching No. 2 in the charts. There were four singles, two of them big hits: Is This Love?, co-written by Eurythmics' Dave Stewart under the pseudonym Jean Guiot, which peaked at No. 3; and a cover of Floy Joy's Weak In The Presence Of Beauty, a No. 6 entry (she has since disowned the latter for being a cynical ploy to get a hit). The subsequent singles were Ordinary Girl, a duet with David Freeman of The Lover Speaks (who bequeathed No More "I Love You's" to Annie Lennox), which peaked at No. 43, and Sleep Like Breathing, which stalled at a mere No. 80. Elsewhere, there were the accordion-fuelled Without You and the popfunk bombast of Glorious Love, in the vein of Spandau Ballet's output of the time.



Hoodoo

Moyet's third album has been tarnished

retrospectively by the failure of its four singles - only one of which, This House, managed to knock a dent in the top 40 and by reports that her record company deemed it insufficiently 'commercial'. It has about it the dismal pall of The Album That Killed Alf's Career, and yet it reached No. 11, while the single It Won't Be Long won her a Grammy nomination for best sona. It is rather sombre and sorrowful, true, but the mood suits her vocals and means she can do subdued as well as giving it the full monty. Highlights include the Lisa Stansfield-esque Back Where I Belong; single Wishing You Were Here, with Kirsty MacColl on backing vocals; and This House, originally intended for Raindancing and also recorded as a duet with Andy Bell of Erasure - a version which, at Sony's insistence, never saw the light of day.



FSSEX

Like George Michael and Prince before her. Movet

felt a certain record company's pressure to artistically conform on her fourth album. While they may have wanted to turn her into a British Streisand or power balladeer a la Celine Dion, she had other ideas. Hence Essex, which the label insisted had to be re-recorded and re-produced (in Liverpool), with the addition of more commercial material. The album featured Ode To Boy, originally from Yazoo's You And Me Both, and a version of US sonawriter Jules Shear's Whispering Your Name, both in uptempo dance remix form as a sop to Sony. Elsewhere there were nods to The Beatles (And I Know) and Motown (So Am I), and lots of quitars, almost as an acknowledgement of the then-ubiquitous Oasis. Extricated from record company politics, it's a fine collection, albeit her last for eight years.



The Turn

Moyet's seventh solo album included three

tracks originally written and performed, in 2006, for a stage play called Smaller, written by Carmel Morgan and directed by Kathy Burke, in which Moyet starred with comedienne and long-time friend Dawn French. Certainly, there is a theatrical quality to The Man In The Wings, while Can't Say It Like I Mean It has an almost John Barry-ish melodrama. A Guy Like You and One More Time were the singles, and although neither charted, the album itself did reach No. 21. It was an odd record, almost schizoid in its split between cabaret musicality and pop-rock energy, and perhaps found Moyet unsure of where she'd been and undecided as to where to go next with her career. Then again, it could conversely be seen as a sign of her refusal to be pinned down, of her sheer obduracy and eclecticism.

ESSENTIAL SINGLES



ONLY YOU

1982

Like a story of love

Yazoo's debut single is surely one of the few in history to reach No. 2 one year, only to see an a cappella cover version of it trump it by one position the following year — as was the case when harmony group The Flying Pickets took it to the top for five weeks during Christmas 1983. Based on a basic, forlorn synth pattern and a simple and affecting chord progression, Only You was released swiftly after Alison Moyet and Vince Clarke got together via an advert in music weekly Melody Maker. Its memorable melody and combination of cool electronics and fiery intensity provided Yazoo with their first ever hit and also invented the idea of the male/ female electro duo, with the behind-scenes gadget-fiend and the charismatic big-voiced frontwoman — double acts ranging from The Knife to La Roux can be said to be the children of Clarke and Moyet.

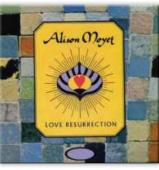


DON'T GO

1982

Can't stop now, don't you know?

Don't Go was the uptempo, outgoing nightclub Yin to Only You's lonely, lovely bedsit Yang. When Moyet first heard it, it struck her as similar to Depeche Mode's Just Can't Get Enough, another Clarke composition. But once she'd given it some R&B (original variety) welly, it became the stormer we know and love — a stunning example of electro blues that works in any milieu: the lyric, "Came in from the city/ Walked into the door" could suit anywhere on earth. Clarke's synth motif moves up and down the scale as Moyet proves herself in the lower and upper registers. Their second single, it was released in the UK in July 1982, peaking at No. 3. In the US, meanwhile, where the duo were known as Yaz, the only way was up — it became their second big hit on the American dance chart, spending two weeks at No. 1 in October 1982.



LOVE RESURRECTION

1984

Not quite rude enough for radio

Alison Moyet's solo single was a teaser for her solo career — "tease" being the operative word. "We all need a love resurrection (just a little divine intervention)," she declared, going on to wonder what "seed" she required to "sow", in order that she may "replenish this barren land". She urged, "Teach me to harvest", before demanding, "I want you to grow in my hand". Finally, there was the little matter of the "warm injection" that she needed to "calm the pain". What could she, and co-writers Swain and Jolley, possibly have been referring to? It was all very nudge-nudge and phallic, and not a little risqué, but it was all suitably camouflaged by the producers' polished Eighties production, and Moyet sang the lyric with such a straight face it removed all traces of smut. A No. 10 hit in June 1984, it was a fine addition to the Summer of Frankie.



ALL CRIED OUT

1984

A handful of something

A No. 8 hit in 1984, All Cried Out was the quintessential Alison Moyet pop-soul track, with a sound almost as overwhelming and impressive as her vocal, a giant edifice of guitars, synths and drums that she manages to match at every turn. The lyric was a classic kiss-off to cheating men, positing it as a sort of Eighties version of Gloria Gaynor's I Will Survive: "You go your way/ I'll go mine/ I won't stay around here/ Don't you waste my time," she flounced. Another Moyet-Swain-Jolley collaboration from her debut solo album, Alf, it was a radio staple that autumn. It also enjoyed an afterlife — or several afterlifes, in fact — when it was variously re-recorded in 2002 by a German pop group (No Angels), in 2003 by a German electroindustrial act (Wumpscut), and in 2006 by an English singer-songwriter (Fink). Now that's good songwriting.

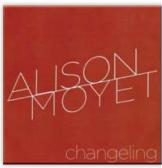


IS THIS LOVE?

1986

Salut, Monsieur Guiot

This was the first single from the yet-to-bereleased 1987 album Raindancing, reaching No. 3 in November 1986. It was her biggest hit with a 'new' song — That Ole Devil Called Love (No. 2 in 1985) and Love Letters (No. 4 in 1987) were both covers of Forties standards. Is This Love? remains Moyet's most popular single — or at least, if Spotify is any measure, with more than two and a half million plays, ahead of Love Resurrection, All Cried Out, Invisible, even That Ole Devil... and Love Letters. Co-penned by Jean Guiot (Dave Stewart), it was a classically constructed piece of pop-rock with a keening soul vocal and lyric that alluded to the Motown greats, its line "I was captured by the game" nodding to Smokey Robinson.



CHANGELING

Sayonara, cover versions

Record companies may have wished she'd spent eternity singing variants on That Ole Devil Called Love, but Moyet had no intentions of treading water as a cosy latterday purveyor of supperclub jazz and soul. Her 28th solo single made no attempt to fit anyone's idea of what she was or should be. Changeling was the original title for her 2013 album, the minutes, before she realised that Toyah beat her to it by 31 years. If there were concessions to anyone on this, the third single from the minutes, it was to the staccato avant-R&B of Timbaland and Rodney 'Darkchild' Jerkins. Credit to Moyet for adapting so skilfully to this contemporary environment, and for having the temerity to make such a bold move in her fifties.



ONLY FOR THE BRAVE



Hometime

2002 There is no 'bad' Moyet

album, and her first since 1994's Essex was no exception, if fans of 'electronic' Alf might not warm as readily to these lush torch songs and sweeping ballads. Still, it earned nominations for a

BRIT Award and a Mercury Music Prize.



Voice

2004 A collection of covers of songs by Moyet's favourite

composers, including Brel, Bizet and Elvis Costello. The latter was responsible for her becoming house-bound for a decade after she made a faux-pas following one of his gigs (true story - see below).



Alison met her Yazoo partner when she was 11, at Saturday morning music school in Basildon, where he attended with his two brothers. "They all played violins, and with their white, white hair they looked like three little blond ducks," she later recalled. She also remembers seeing Clarke and fellow God-botherer Andy Fletcher of Depeche Mode walking round town wearing raincoats with a big sign on their backs announcing "Jesus Saves" in five-inch letters. Elvis Costello is Moyet's all-time musical hero. She only met him once,

backstage after one of his concerts. In an attempt to be urbane and not fanlike and gushing, she inadvertently said something mildly derogatory about the show, along the lines of: "You dragged that out a bit, didn't you?" The fall-out was severe: she stopped listening to his music, and stopped going out. "I haven't listened to him since," she told this writer in 2013. "It hurt me so much. I never accepted a music business invite again. It changed my professional-social outlook for 25 years. I didn't trust myself. I became agoraphobic."

THE MUST-WATCH VIDEOS

DIRECTOR: RUSSELL MULCAHY

The divine Ms Movet appears driving an Audi in a cloud of leaves and enters a country pile wearing a trilby and fur coat. Vince Clarke's hair is a thing of wonder, all bald pate and elongated wisps at the front — it makes Mike Score from A Flock Of Seagulls look conventional. He forces a grin as he performs a series of one-note feats on a fairground organ. Candles gutter, and Clarke creepily beckons us upstairs via cobwebby staircase. Suddenly he is dressed as an eccentric scientist in a white coat, ushering us into his laboratory, all test tubes and wires. There's a figure lying on a table — a monster of Frankensteinian proportions. His table flips and the creature is unleashed, smashing through the lab door! Clarke, Moyet and the creature proceed to do a dance — it might even be the Monster Mash. Bats zoom about, a skeleton applauds. It ends with Vince as a vampire and Alison baring fangs. https://www.youtube.com/ watch?v=PPeQGWL7fok

LOVE RESURRECTION

DIRECTOR: RUSSELL MULCAHY

There are two versions of the video for Moyet's debut single. The first version shows her at a Middle Eastern encampment somewhere in the desert (the second is a straighter performance clip, filmed in a music venue). She is wearing what vaguely resembles a burka. A figure on a camel appears on the horizon, like a mirage. As she wanders across the sand, barefoot, the camera pans across the barren landscape and zooms in on a skull lying in the sand. A camel chews some straw, some bedouins wander here and there, embrace, then partake of a delicious desert repast. Pan back to Alison meaningfully examining a tiny goat's horns over the line "I want you to grow in my hand" (overall, the 'horny' theme features large). Before you know it Kevin Godley and Lol Creme are enjoying a Eureka! moment, having found the perfect milieu for the video for Frankie Goes To Hollywood's The Power Of Love. https://www.youtube.com/ watch?v=PJDrLVAjgd8

DIRECTOR: JENNIFER SAUNDERS

The video for her Top 5 cover of *Love* Letters features comedy duo French & Saunders. It opens with Jennifer Saunders sitting at a piano in her pyjamas with her hair scrunged up into a bath hat, for no apparent reason. Meanwhile, one gentleman in shades is playing a tea-chest bass while another brushes a snare drum. Enter stage right Saunders' other half, Dawn French, who is also wearing pyigmas, some big furry slippers, and a pointed Peruvian wool hat. She starts hoovering, for equally unfathomable reasons, and gurns at the camera and mouths "I love you" at the viewers. A coiffed Moyet plays it straight, singing her heart out as all this madness (and it is a bit like a Madness video, only at half speed) goes on around her. French reacts schoolairlishly to the contents of the 'love letter' Moyet has received, mimes with a maraca, and snogs the mirror. In the last seconds, Moyet cracks up. https://www. youtube.com/watch?v=g6uATC-u9rw

WHEN I WAS YOUR GIRL

DIRECTOR: ALISON MOYET

The first single from her eighth album the minutes may only have reached No. 104 in the charts, but it was accompanied by a subtly striking video that fitted eerily well with the song's 'two voices' theme. It features Alison Moyet's actual teenage daughter, Caitlin, the youngest of her three children, filmed when she was just 15 years old. It was shot on Southend's famous mile-long (or 1.3 miles, to be pedantic) pier. near her old stomping ground of Basildon in Essex, and a place with great historic significance for the singer — Moyet has referred to it as "somewhere that figured highly in my girlhood years". In the video Moyet and daughter, all kohl eyes and cool demeanour, are shown walking along the romantically misty and rain-lashed pier (as well as standing underneath it). lip-synching to the song as it builds and builds, all epic melancholia and rousina anthemia. https://www.youtube.com/ watch?v=n-wtJyh2Co4









In the When I Was Your Girl video Alison and her 15-year old daughter Caitlin are shown walking along the rain-lashed Southend pier, lip-synching to the song as it builds and builds, all epic melancholia and rousing anthemia

"NO

TURNTABLE, YOU

MOYET

Alison Moyet's record company Cooking Vinyl are about to release deluxe editions of her albums Hometime (2002), Voice (2004), and The Turn (2007), each one spread over two CDs and featuring substantial amounts of bonus material, including some rare and previously

unreleased music. "These years might find themselves in your ears," Movet herself said in August 2015 of the reissues, as wry and selfdebunking as usual. "I am pleased

they resurface and my pleasure is always enough to be going on with. Plus, guess what?! They are going to be coming out on vinyl.

No turntable, you say? I am shrugging my shoulders and mouthing 'bof'. I'm SAY? I AM SHRUGGING MY a bit French like SHOULDERS AND MOUTHING that." There are no tour dates planned 'BOF'. I'M A BIT FRENCH for Moyet between LIKE THAT" — ALISON now and Christmas, but there are some

shows expected in

2016, and - good news! there is a new album pencilled in for 2017, the follow-up to 2013's highly acclaimed the minutes.

LISTEN UP!

Alison Moyet has mastered blues, soul,

funk-pop, electronica, R&B (both types), even dubstep, often on the same album. Here are our favourites by her...

Only You

Where it all began

2 Don't Go

The duo help invent the future

O Nobody's Diary

All she wants to do is see you

4 Mr Blue

Synth balladry at its best

(b) Love Resurrection

Oo-er, cheeky

6 All Cried Out

"I've nothing left to offer you." Let us be the judge of that

1 Invisible

Masterful modern Motown

1 Honey For The Bees

A Simmons Claptrap? How 1984

O Is This Love?

Sounding Eurythmical

• Weak In The Presence...

She disowned it; we loved it

My Right A.R.M.

About her daughter Alex

Whispering Your Name

The single mix, please

© Do You Ever Wonder?

Operator, get us Cubby Broccoli!

Should I Feel That It's Over

Majestic guitar-based song

(Almost Blue

"Dear Elvis, about that incident..."

(C) Anytime at All

Bacharachian grandeur, anyone?

One More Time

Almost Bowie doing Newley

(1) Horizon Flame

EDM with glacial soul vocals

P Apple Kisses

Pub rock to dubstep

Tight As Rain

Energy of Don't

Go, 30 years on





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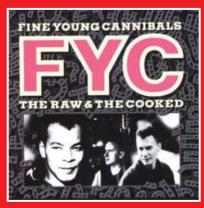
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ALMOST FROM THE START, THE CURE'S SLEEVE DESIGNS CAME FROM PARCHED ART, A COLLABORATION BETWEEN ANDY VELLA AND ON/OFF BAND MEMBER PORL THOMPSON. ANDY VELLA GIVES A RARE INSIGHT INTO THE THINKING BEHIND SOME OF THEIR MOST FAMILIAR RELEASES...

ANDREW DINELEY

he sleeve designs of The Cure's singles and albums always radiated a dark and enigmatic mystery – semi-obscured photographs, blurred prints, hieroglyphics, illustrations and hand-rendered typography, at times verging on the illegible, have all been used to impressive effect. The end results were always captivating and stylistically astute for the music they so elegantly packaged.

The design of Parched Art first graced the covers of The Cure back in 1981, but these releases had their design simply credited to Porl and Undy, before the name Parched Art and the now familiar teacup logo had been created.

So, where did it all begin for you, Andy?

I hated school with a vengeance. All the kids at my school in Southampton were totally moronic and I certainly didn't fit in. There's only so much one can take being called a poof, day in and day out! I saw a programme on the television about how cool art school was. The students that were interviewed all said that they felt they didn't fit in to society and

THECURE

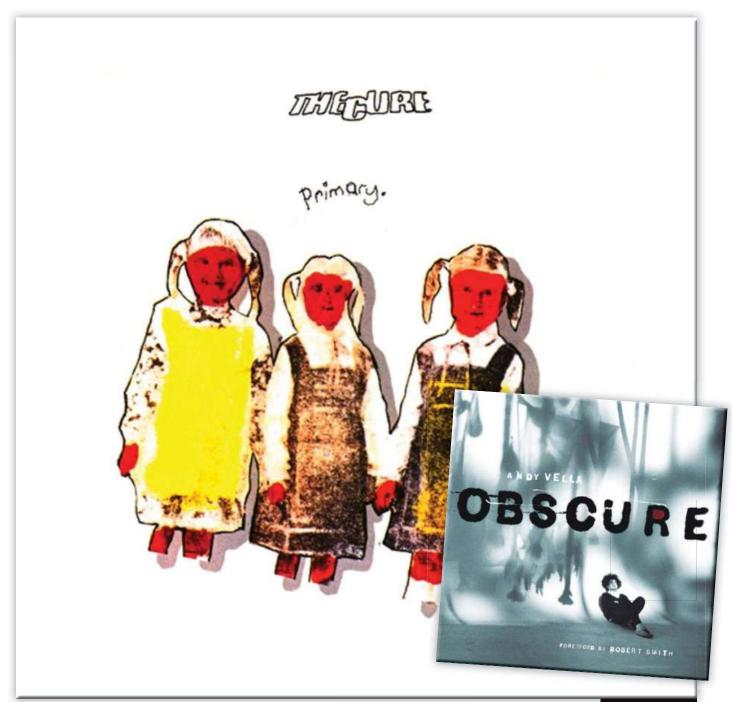
wanted to express themselves as a stance against the pricks. This really appealed to me, so as soon as I could, at 16, I left and went to art college in Portsmouth.

Later on, when I was a student in Worthing, I had a chance encounter with Porl Thompson from The Cure. We met on a train and eventually went on to form Parched Art together. You know when you're young, and you hide in a den? Well, that's what the beginning of our creative relationship was like. Robert Smith then saw my photographs and asked if I wanted to work on the

"I find inspiration in the colours and textures of lots of artists, including Picasso, Miró, Steinberg and Grosz, but inspiration can be found in the unlikeliest of places" ANDY VELLA

faith

Dark becomes
light: "The ghostly
image on the cover
of Faith came
from a solarised
photograph of
Bolton Abbey," says
Andy Vella



cover of the album Faith and the single Primary. The ghostly image we used on the cover of Faith came from a solarised photograph taken at Bolton Abbey.

Quite quickly you moved from photographic and drawing techniques to illustrations and handdrawn type, as seen on the singles and picture discs for The Caterpillar, Lullaby and Just Like Heaven. Was there any reason for this?

We never had any preconceived idea of what medium or techniques we would use, it all depended on what bubble we were in at the time. This usually changed when we heard the music and read the lyrics. We used a lot of handdrawn type because at the time, other than Futura and Helvetica, we didn't like any of the other fonts that were available!

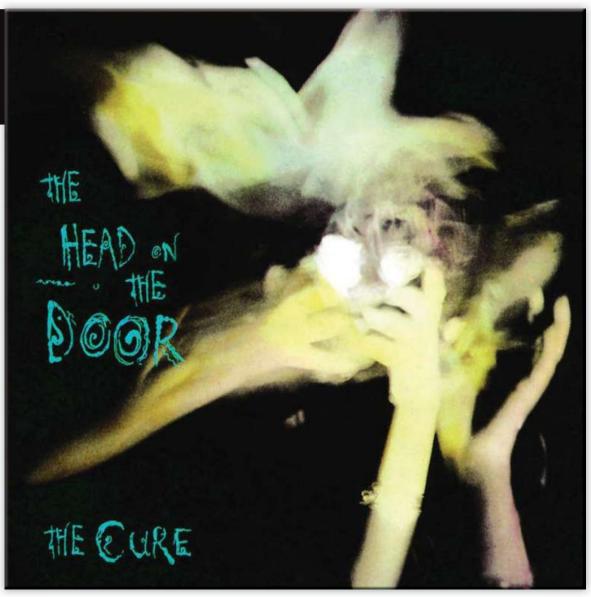
I find inspiration in the colours and textures of lots of artists, including Picasso, Miró, Steinberg and Grosz, but inspiration can be found in the unlikeliest of places. Go out and experience the world, and you never know – you might just see the way that two bits of metal have been joined on a quayside somewhere and the way they're rusting and you're looking at that thinking, there's a bit of

type. I do really think inspiration is all around us.

In his introduction to Obscure, your sumptuous photographic book about The Cure, Robert Smith describes your work as "fleeting moments... altered faces... unexpected spaces. By turns dreadfully funny, terribly honest, strangely melancholic." How much involvement did he have on the designs?

Robert's lyrics were always a major inspiration for our art and creations. I totally loved hearing demos in the studio. For me, it was Above: The sleeve art for Primary Inset: Published in 2014, with a oreword by Robert Smith, Obscure is a compendium of rare and unseen The twisted
Polaroid image on
1985's Head On
The Door sleeve
reflected Smith's
recurring childhood
nightmares – a rich
if troubling vein for
the band's lyrics

We were all in the zone, listening to *Push* and *Close To Me*, plus Captain Beefheart and Syd Barrett to send us somewhere else. We got the Polaroid camera out and there we were – in the middle of a dream"



very exciting being in the studio, seeing and hearing the albums being made. We had a lot of creative freedom to do what we wanted. The record companies at times tried but ultimately failed to control how things should look. We knew the best way of putting it all together, though. Record companies... pah!

In 1985 came The Head On The Door and its singles Inbetween Days and Close To Me. At the time, Robert Smith talked about the title...

"It was when I was little. Before I was going to get ill with measles or chickenpox, I always used to see this horrible grinning man who'd appear on top of the bedroom door and laugh. It was like at both ends of a telescope at the same time – really near but really far away. The last time I had it was when I was 15 and ill with glandular fever. Until, for some reason, a couple of months ago I

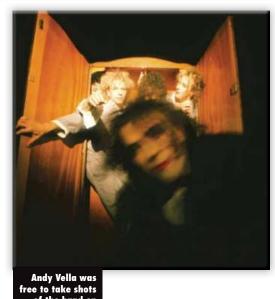
had a dream about it again and woke up sweating. I just thought, that's a pretty obscure title for a record and somehow it fitted the slightly skewed pop record we were making..."

Tell us about the cover image for The Head On The Door.

We were all in the zone and until the very last minute we held onto what we wanted to do, listening to songs like *Push* and *Close To Me*, along with a bit of Captain Beefheart and Syd Barratt, just to send us somewhere else. We got the Polaroid camera out and there we were – in the middle of a dream. That's where that cover image came from.

The photo-fluorescent cover art for *Inbetween Days* looks like it could have been taken at the video shoot. Was your input connected to Tim Pope's video work?

I love what Tim Pope does. He



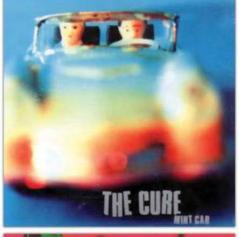
the sets of Tim

from the Close
To Me session

always gave me time at the shoots to grab as many photographs as I needed... there's a great shot I took on the set of the Close To Me video. I would show him Polaroids, and maybe sometimes these strange blurry images would register. Tim got me to paint a huge backdrop for the video of Why Can't I Be You? The band were all in fancy dress, Robert was dressed as a furry creature with painted-on whiskers. I ended up standing on a ladder not knowing what I was doing. I painted lots of swirls in a similar style to those on the cover of the single, but I was just making it up as I went along. Tim Pope loved it, and thankfully it ended up in the final cut.

For the Wild Mood Swings period you photographed some intriguing vintage toys – a very different style of imagery to anything else you had done for the band...

Yes, these were extreme closeups, portraits of weird toys. They seemed appropriate, considering the title of the album. In fact I was going to put a section of the shots into the *Obscure* book, but in the end I didn't feel they looked quite right. We shot lots of images, and there are loads of others that we ended up not using. I am producing a small portfolio to release, though, and they may end up being part of that.









A selection of the many toy close-ups Vella shot for the Wild Mood Swings era in 1986

Do you have any favourite Cure designs?

It's not possible... they all have a place in my heart. I remember each time and place, the smells of the ink and the paint, the pain of producing them all and the joy they gave me then and now. The next is going to be amazing too!

Parched Art's output has a charming, playful freedom. Do you stick to traditional techniques to stand out from the crowd?

With the most recent work for The Cure, the 4:13 Dream album and its singles and EPs, I used a rubber stamp, inks and paintings, which were all scanned into the computer. The Apple Mac is just a pencil or brush; we are in control, not the machine!

You're still an active member of Parched Art but also involved with Foruli Books, a specialist publisher in the field of music, photography and popular culture...

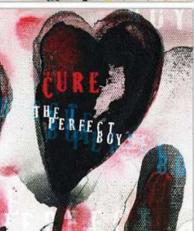
What I want to do is to create beautiful books, beautiful objects – and as an object each one could stand on a plinth in a gallery, but better than that you can open it up and read a fantastically designed, beautiful book.

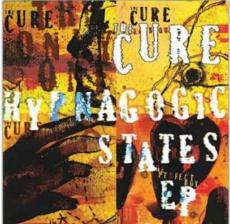
See more of Andy's work at www.velladesign.com

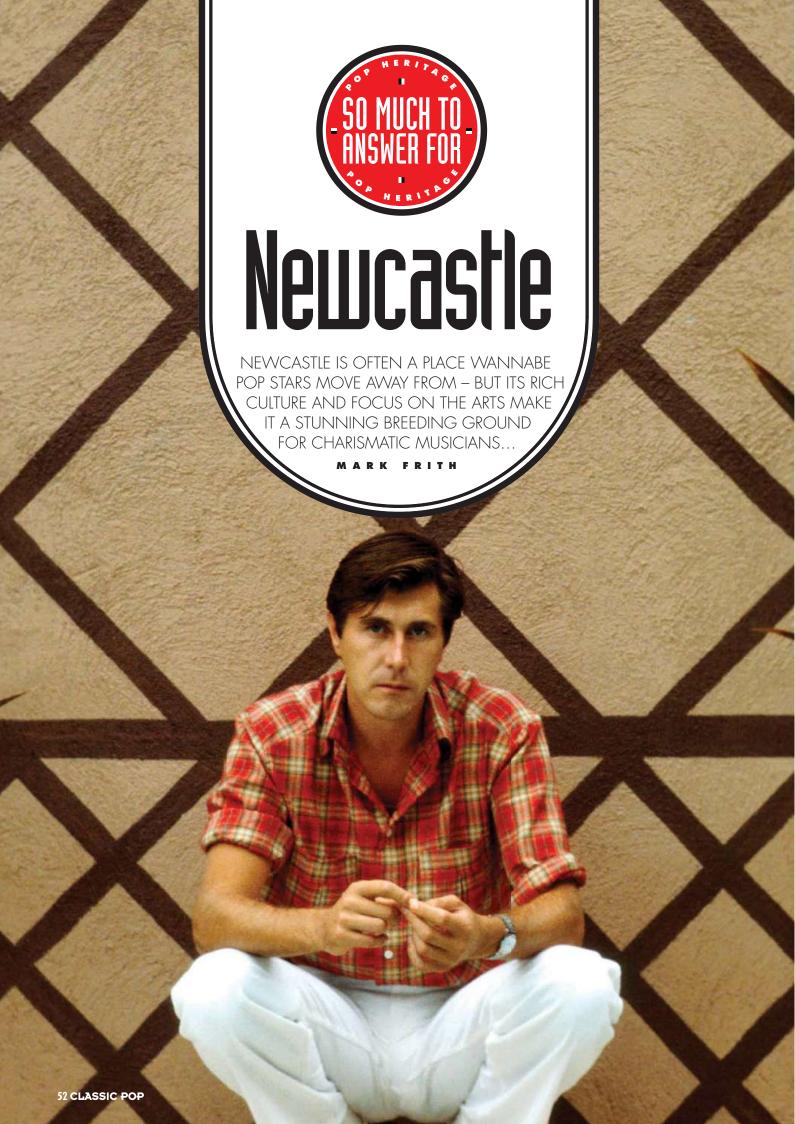
All the designs have a place in my heart. I











t's late 2012 and something is stirring in Newcastle. The year has been London's year, unquestionably, with all eyes fixed on the capital. Yet

outside of London, Britain is hurting. Government cuts, long-rumoured, are being implemented everywhere. As is so often the case, it's the cultural world set to take the brunt. In Newcastle, those cuts were looking particularly wounding because its arts background there is so strong, so inspiring.

But Newcastle had friends they could call upon. Friends that may have left long ago (although as we will see, one very notably returned) but harbour such devotion to their background that they talk about it at every opportunity and allow its influence to invade their work on a regular basis.

Which is why, two weeks before Christmas that year, Neil Tennant, Sting and Bryan Ferry got together and wrote a letter. A letter praising the city's cultural life and bemoaning the "economically disastrous" cuts they felt could lead to "generations of young people (being) denied access to the opportunities we were given and, without the council's support, the arts will simply become a pursuit for the most wealthy".

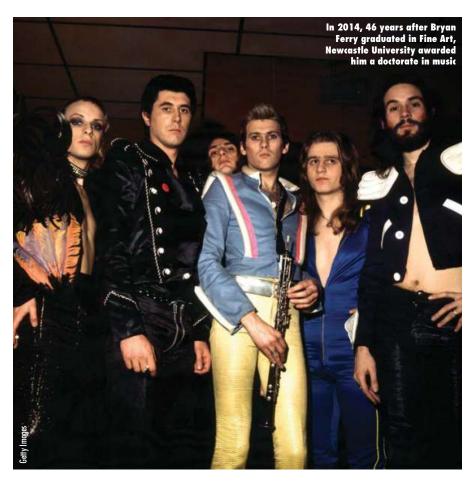
Is there anywhere in Britain that inspires such devotion as Newcastle? Any breed prouder than a Geordie? Any musical types with greater passion than Bryan Ferry, Sting, Neil Tennant or the team at Kitchenware records? A cultural mecca, one of the most fertile breeding grounds in musical history. This is the story of Newcastle, creator of stars.

Although everything about him shouts London-fop-meets-Oxfordshire-countrygent, Bryan Ferry was actually born in Washington, County Durham. He grew up surrounded by music and was a regular visitor to concerts at Newcastle's City Hall from an early age. Speaking to a local newspaper journalist recently, Ferry recalled his early musical awakening.

"I remember seeing many of my musical heroes at Newcastle City Hall – Jimi Hendrix, Ella Fitzgerald, Modern Jazz Quartet, Count Basie... all kinds of people. It was a big part of my life – growing up and starting doing music here.

"Even when I was at school, I used to work in the tailor's shop on the high street to get my pocket money and I would spend it on records – usually at Windows of the Arcade in Newcastle – or going to the New Orleans' Jazz Club. I'd sit for about five hours with one beer...".

Watching turned to playing, and whilst at university (in Newcastle) Ferry formed a band called The City Blues and



then, shortly after, The Gas Board with trumpeter and acclaimed film director, Mike Figgis.

But it wasn't just music where the city excelled. Despite being encouraged by his family to study in London, Ferry made the choice of staying in the North East to

By
1973 Roxy Music
had scored an instant Top
10 hit with debut album Roxy
Music and a Top Five hit with
the revolutionary single
Viroinia Plain

study Fine Art under the tutelage of Richard Hamilton.

Newcastle gave Bryan Ferry his cool, but it couldn't hang on to him beyond 1968. He knew

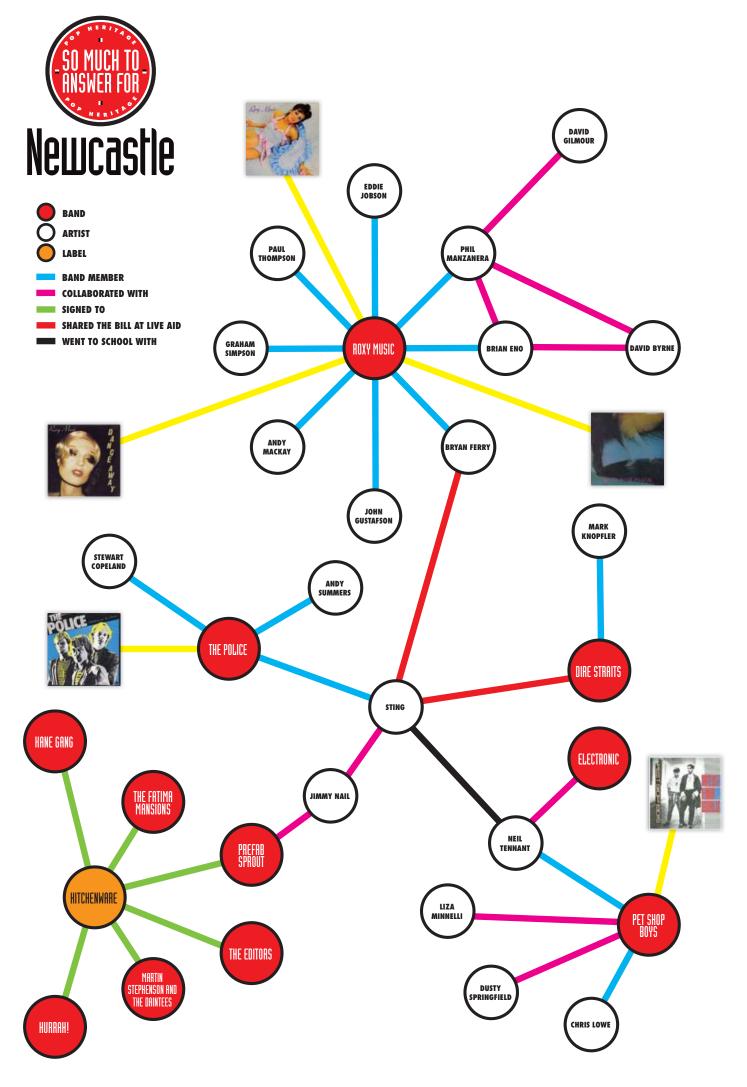
that if he stayed in Newcastle he would mainly be a bystander to what was going on down south, while in London he would be able to play a fully fledged part.

He worked in a school whilst putting together what would become Roxy Music (helped, of course, by the obligatory *Melody Maker* advert) which included fellow Geordie Paul Thompson, saxophonist Andy Mackay and, from 1971 onwards, Brian Eno.

Eno had never been a trained musician at all – but when he attended a lecture by The Who's Pete Townshend, he became convinced he could still play a part. In the lecture, Townshend passionately advocated the use of tape machines by non-musicians to

help them make (or at least produce) music. Eno was inspired by this and began to investigate the world of the synthesiser before becoming Roxy's off-stage 'mixer' at gigs, helping to shape the band's revolutionary electronic sound with synths, tape decks and the odd backing vocal. Eventually he was allowed on stage, a role he seized with gusto by sporting a series of ostentatious costumes.

By the time Eno left in 1973 the band had scored an instant Top 10 hit with debut album *Roxy Music* and a Top Five hit with the revolutionary *Virginia Plain* followed by a series of stunning singles throughout the decade, each one a byword for perfect, cool pop music. There was *Pyjamarama* and *Street Life* in 1974, followed by *Love Is The Drug, Dance Away* and *Angel Eyes*. Yet it was the Eighties that saw Roxy Music score their biggest hits.





Their biggest single was to be a cover version of John Lennon's Jealous Guy, just three months after Lennon's death. The release was controversial, seen as opportunistic in some quarters (or simply "too soon"), with the song's lyrics gaining extra poignancy in the light of Mark Chapman's tragic actions.

The following year the group secured their biggest selling studio album with Avalon, a lush album of mood music and great hooks and their biggest seller in the UK and US. It was to be their final album, although tours and contributions from past band members to Ferry solo albums have kept the band's impressible legacy strong. They were also, and this can't be underestimated, true electronic pioneers inspiring many of the artists you see in this magazine.

Ferry had a highly successful solo career throughout the Seventies and Eighties, peaking in 1985 with a typically louche Live Aid performance and a No. 1 album with Boys And Girls.

Sting was born Gordon Sumner in 1951. Dad was a milkman, mum a hairdresser, and Sumner lived with his three younger siblings near the shipyards in Wallsend, four miles east of Newcastle, an area that would later, much later, influence his work.

Like Ferry, Sumner got into music early – initially by strumming on an old Spanish guitar a friend of his father's had discarded in the family home. He was just 10 years old. As he moved into his teens, music became a handy distraction from school, which he hated. "I got a scholarship to a grammar school," he recalled, "so I was kind of sectioned from most of the people I was brought up with and put in this school uniform, and was sent on a train to Newcastle and taught Latin and physics and all that stuff."

For a young lad with such a love of the community he grew up in, such a sense

Stewart
Copeland, drummer
for Curved Air, suggested
Sting look him up if he was
ever down in London. In
January '77 they formed
The Police

of place, to be separated from all he knew, even if he was only being shifted a few miles away from it, was life-changing. Life at St Cuthbert's High School was bleak.

"That split was pretty, ah, radical. [To] people I'd spent time with in school and the streets – suddenly I was this different creature. And that was it – I didn't really

see those people again. I was cut off. It was a pretty rough school, actually. Something like 3,000 boys, taught by priests, basically ruled by violence. They would cane you on a daily basis. I haven't been back."

Despite hating his own school years, in the early Seventies Sumner trained to be a teacher, then taught for two years in nearby Cramlington. But it was his night-time life that really excited him. Sumner played jazz in every spare moment he could get with a variety of bands, and his distinctive stage outfit – not quite Brian Eno, but still – of a yellow and black jumper with hooped stripes earned him the nickname 'Sting'.

Again, like Ferry, Sting knew
Newcastle only held so much for
someone with such ambition, an
ambition that would serve him well in
the decades to come. Newly married,
and with a baby boy called Joseph in
tow, Sting and then-wife Frances began
to plan a move to London. First he had to
extricate himself from his teaching job ("I

told them I was leaving, they said 'but you'll lose your pension!'") and then he had to find somewhere to live. But he had no money. And didn't know anyone in London. Oh, except for that guy...

Sting had met Stewart Copeland in Newcastle when Copeland came to see his band play and was impressed. By then a drummer for Curved Air (he'd previously been their roadie) Copeland suggested Sting look him up if he was



ever down in London. Well, now he was down in London. And Copeland's number was the only one he had...

Sting went to Copeland's home – a squat in Mayfair in a building owned by Michael Winner – and there they formed The Police. It was January 1977. Enthused by the punk scene, the pair – and third member Henry Padovani – worked quickly, recording a single in February and playing a debut gig on March 1. Then a new face – industry veteran Andy Summers – appeared on the scene, replacing Padovani in the summer of 1977.

Success wasn't instant for The Police. The band released a regular stream of singles during 1978 (Roxanne, Cant Stand Losing You, So Lonely), all of which failed to make the Top 40, but US success on the back of a persistent touring schedule led to the UK waking up to the group. In fact during 1979 and 1980 they had hits with all three of the songs that had flopped before – alongside three new songs, all of which made No. 1: Message In A Bottle, Walking On The Moon and Don't Stand So Close To Me, which went on to become the biggestselling single of 1980.

This incredible purple patch continued through the first half of the Eighties. The hits were huge, the albums invariably reached No. 1 both in the UK and the US and touring, in particular, moved them onto a level no other band in that era reached (multiple gigs at Shea Stadium included). Indeed, a 1983 gig

at Shea Stadium was, to Sting, their 'Everest' and led to the group taking a lengthy sabbatical – which became a split after attempts to record a sixth studio album in 1986 failed.

Still, by then Sting was doing very nicely on his own, thank you very much, thanks to profile-raising (and critically acclaimed) film roles and a huge solo

Pet
Shop Boys' Neil
Tennant famously rose
through the ranks of Smash
Hits magazine and met Chris
Lowe by chance in an
electronics shop

album The Dream Of The Blue Turtles, with a sound that was more mainstream than the more abrasive Police material.

The solo career became a far longer term project than The Police, producing 11 solo albums so far, the latest of which saw Sumner make a highly emotional return to his North-East background. The Last Ship wasn't just

an album, it was a Broadway show too. The fact that both performed poorly (the musical closed after just three months) can't disguise how much the whole thing meant to Sting.

Set in Wallsend, *The Last Ship* documented the closure of the Swan Hunter shipyard and the reverberations on the local community. He may have left for London decades before, moving to live with his New York-based second wife in the Nineties and become King Of The Rainforest at points in-between, but Gordon Sumner was always a North-East lad at heart.

Whilst Sting was traversing the globe with The Police at their pomp, a small record label called Kitchenware was taking its first tentative steps. Formed in 1982 by Keith Armstrong, Paul Ludford and Phil Mitchell, it was Armstrong who took on the creative side of the operation, a role which required utter loyalty to his acts and a healthy disregard for the major labels who would come knocking at their door.

He also had another life, that of an HMV store manager, and a company induction course at the turn of the decade gave him an insight into the music industry, the marketing of records and how to get them in the shops. Spending a day with some pluggers made him realise how much of the industry relied on schmoozing and borderline bribery, and Armstrong resolved there and then that his label quality was going to be about and have a pureness others didn't have.

His early bands – Hurrah!,
The Daintees – attracted
strong major label interest,
although when those label
phoned up to request records,
they didn't quite get the reception they
expected. Armstrong, in an interview
at the time, told how he'd tell them to
go and buy copies. "'They're in the
shops', I'd say, 'go and buy one!'".
That's told them.

However, it was to be Kitchenware's next two bands – Prefab Sprout and Kane Gang – who would go on and make the label's name. The Sprouts in particular became one of the notable

bands of the decade with a string of smart, wordy, beautiful pop songs that failed to trouble the Top 40 until a reissue of one of their most beautiful pieces, When Love Breaks Down, became a hit in 1985. Their

music, still smart, still wordy, then became a lot more commercial towards the end of the decade and they even scored a Top 10 hit with *The King Of Rock'n'Roll*. The band, now down to a nucleus of Paddy McAloon, still record

and release records to this day, the latest of which was 2013's Crimson/Red. Kitchenware is also in fine fettle, finally scoring a No. 1 album with The Editors on the label's 25th anniversary in 2007.

Born in North Shields, a fishing port just outside Newcastle, Neil Tennant was a shy, sensitive child. His detachment wasn't helped by the fact he heartily disliked school, stories of which made their way into many of his later

songs. His refuge was music, first guitar and cello, then multiple roles in a folk group called Dust which he juggled with involvement in Newcastle's arts mecca, the People's Theatre.

But when he moved to London, playing music took a partial back seat

writing about it as Tennant, famously, rose through the ranks at Smash Hits magazine. After a chance meeting with Chris Lowe in an electronics shop on the Kings Road in London, the duo formed a band, Pet Shop Boys. Towards the end of each working day, Lowe would rock up at the Smash Hits office at 52-55 Carnaby Street, perch on the photocopier at the end of the office and wait for Tennant to finish writing and editing copy. Then they would disappear into the night to write and record songs.

For Pet Shop Boys, success would take time in coming. In the pop graveyard of summer and autumn 1985, which also saw Erasure's early records flop, the band missed out on the Top 75 with the brilliant Opportunities (Let's Make Lots Of Money). Never mind; behind the scenes, the band were preparing a new version of West End Girls, previously produced by disco god Bobby O, but this time

helmed by the brilliant Stephen Hague, for a pre-Christmas release.

West End Girls is a breathtaking record, meshing pop, electronic music, and even rap. It was huge, and arguably one of greatest singles of the era. Many would go further, saying the track marked a real sea-change in Eighties electronic music, ushering out the showy dressing-up-for-Top-Of-The-Pops part of

the decade and ushering in a cooler, smarter electronic

music that wouldn't be far from the charts for many years.

Pet Shop Boys were the movement's leaders, delivering a series of singles so precise, so cool you can almost see the dry ice coming out of the speakers.

They also delivered huge hits: three No. 1s and a No. 2 (with Dusty Springfield) in one 12-month period from spring 1986 to

spring 1987. Tennant would, memorably, refer to this period as the band's 'Imperial phase' which he felt ended with the 1988 release of Domino Dancing, a number seven 'flop'.

West

End Girls meshed

pop and rap and ushered in a cooler, smarter electronic

MUSIC

The Nineties too delivered fewer Top Five hits, but some exceptional moments: Being Boring, the paean to disappearing youth, Jealousy, about, er, jealousy, and the sexual confusion/relationship power games of Can You Forgive Her? Still together today, the band make a fine living pleasing their devoted fans worldwide, but most of all, as was always the case, themselves.

Unlike his contemporaries, who have reflected their home in their work but moved away and stayed away, Neil Tennant moved back to the North-East and bought a house in the countryside which is now his base and creative hub. Once a Geordie, always a Geordie...





Neшcastle TRĂCKS

VIRGINIA PLAIN

ROXY MUSIC (1972)

A revolutionary mix of synths, searing guitar and quirky vocals. Still incredible

DANCE AWAY

ROXY MUSIC (1979)

It's records like this that earnt Roxy their 'effortlessly cool' tag. Beautiful

DON'T STAND SO CLOSE TO ME

THE POLICE (1980) In 2015 this would probably be banned, but Sting's ode to schoolgirls barely raised an eyelid

SYNCHRONICITY II

THE POLICE (1983)

Seemingly missing a chorus, this is an out-of-character wall of noise with some insane drumming. Ace

FARON YOUNG

PREFAB SPROUT (1985)
Only a No. 74 "hit", a surging rock/ country song, as if sung by a trucker on the nightshift. Of course

WEST END GIRLS

PET SHOP BOYS (1985) Rapped verses, enigmatic choruses, a HUGE No. 1. A record of the decade

PANINARO

PET SHOP BOYS (1986)

Not a hit until the mid-Nineties, this is Chris Lowe's bleepy manifesto of cool

ALWAYS ON MY MIND

PET SHOP BOYS (1987)

Originally recorded for an ITV Elvis special, this single pipped Rick Astley to the Christmas No. 1 spot

BEING BORING

PET SHOP BOYS (1990)

This melancholy look back at past youth failed to make Top 20, even with that filthy video

LIFE OF SURPRISES

PREFAB SPROUT (1993)

This minor Sprout hit from 1993 deserves a mention — typically tuneful and beautifully written



LISTEN UP!

Listen to 10 of the finest Newcastle tracks on this month's

specially-selected Classic Pop Spotify playlist: http://spoti. fi/1Va2yHi

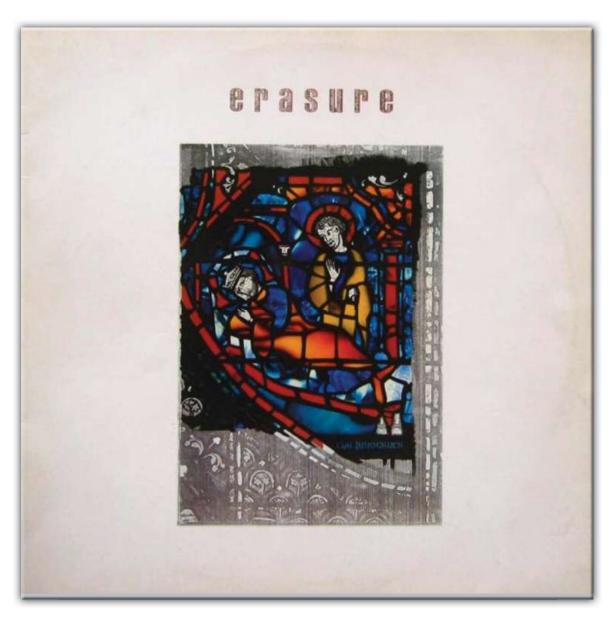




THE INNOCENTS

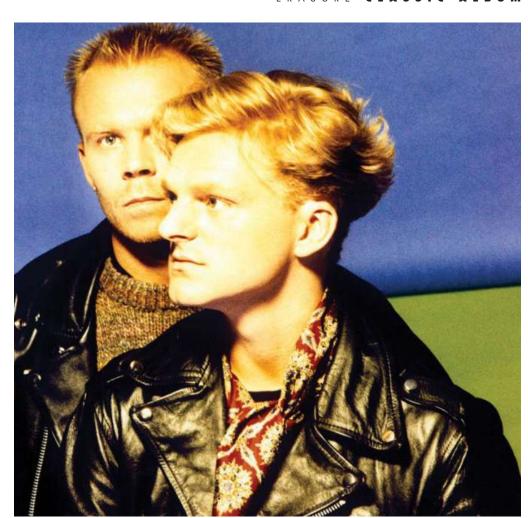
ERASURE

THEIR THIRD ALBUM PROPER, THE INNOCENTS WAS ERASURE'S FIRST NO. 1 ALBUM, THE ONE THAT MARKED THEIR BREAKTHROUGH IN THE US. WITH FIVE MILLION SALES TO DATE, IT IS ONE OF THE ALBUMS THAT HELPED MAKE SYNTHPOP A GLOBAL FORCE... PAUL LESTER



he Innocents was Erasure's third album. The 1986 debut Wonderful peaked at No. 71, which was disappointing, especially considering the huge success Vince Clarke had enjoyed up to that point with Depeche Mode and Yazoo. Nobody would have expected anything less than a Top 10 placing for Erasure, but that's far from what they got, whether with their albums or their singles: Who Needs Love Like That, Heavenly Action and Oh L'Amour, their first three, all failed to come within spitting distance of the Top 40.

However, Clarke and his partner Andy Bell finally did the business with their second album, *The Circus*, which reached No. 6 in April 1987, and its attendant singles, No. 2 smash *Sometimes* especially confirming Erasure's commercial potential. "Life got busier for sure after that," said Vince Clarke later, while Andy Bell noted how success changed both their





1 A LITTLE RESPECT

The album opener — their 10th single, reaching No. 4 in 1988 — alluded to 0tis Redding's classic, but here it became a demand for respect from a man to his male lover. "Vince said we couldn't call it A Little Respect because the Aretha version was so well-known, but I said, 'Don't worry. I love it when things intertwine,'" said Bell later.

2 SHIP OF FOOLS

This poignant ballad demonstrated that Erasure could offer more than just bouncy dance-pop. Co-produced by Dave Jacob, it peaked at No. 6 in March 1988. The song was written on acoustic guitar in Clarke's dining room. "I don't think we'd had a ballad before, apart from the mid-tempo *The Circus,*" Bell said later. "I still really love it. It felt like quite a departure."

O PHANTOM BRIDE

Released in 2009 as part of a UK-only companion EP to the 21st anniversary edition of *The Innocents*. The song's ebullience contrasted sharply with the lyric's tale of "a shy girl from a lonely street", with no resolution to her misery even as the chorus achieves hi-NRG-ish levels of delirium.

O CHAINS OF LOVE

Erasure's US breakthrough, climbing to

No. 12 on the Billboard Hot 100, with soulful backing vox and a effervescent arrangement. The drum sound came from a tiny Casio keyboard, making it their "first lofi loop". Bell calls it "a happy-go-lucky dance song" and was stunned to learn that it was a gay anthem on early US Pride marches.

5 HALLOWED GROUND

A sudden, stark contrast — a dolorous affair that reflects on society's ills ("Everybody's intent on killing someone" — someone had obviously been to Basildon). Bell explained that the lyrics, and the music, were inspired by Elvis Presley's In The Ghetto.

O SIXTY-FIVETHOUSAND

This instrumental had an equally unusual inspiration: it was influenced by a 1940 swing standard called *Pennsylvania 6-5000* by jazz/big band legend Glenn Miller and his Orchestra. Many fans of the album find this the weak link in the chain, deeming it worthy, at best, of inclusion as a single B-side, but in hindsight it has a certain fizzy charm and idiosyncratic appeal.

9 HEART OF STONE

With brass from The Kickhorns, this track was apparently born out of Bell and Clarke's love of Sixties Motown acts such as The Four Tops.

OHAY

More horns/backing vocals on "our big gospel tune". The message about the dangers of the Devil and the glory of God is hard to resist.

IMAGINATION

Inadvertently opening with the same piano chord as Supertramp's *The Logical Song* and with its allusion to another Motown classic, *Imagination* is an unignorable toe-tapper about, said Bell, the mind and the "tricks it can play on you".

(1) WITCH IN THE DITCH

The unusual waltz-time Witch In The Ditch was not influenced by Kate Bush but, Bell has said, a love of The Wizard Of Oz, though Clarke explains it was based on a folk waltz or a "Bavarian drinking song". Ever eclectic!

WEIGHT OF THE WORLD

Vince Clarke considers this one of Erasure's best songs and finest lyrics. There are more soul references and a sense of spiritual uplift through hard times — an Erasure leitmotif.

(P) WHEN I NEEDED YOU

This was, Clarke has said, "An extra from the sessions and available to be used as a B-side." Popular among fans, it is almost a tale of two songs, with a slow verse and a midtempo, rhythmic chorus.

® RIVER DEEP, MOUNTAIN HIGH

A radical electronic revamp of the 1966 lke & Tina Turner/Phil Spector classic. It was "a tune that we both loved", and Bell admitted, "I was an absolute Phil Spector fanatic".

1 DON'T SUPPOSE

This extra track on the 21st anniversary edition of *The Innocents*, was "our attempt at Nashville-style country," said Clarke. "We recorded it in a tiny studio whilst on tour in the UK with a local banjo player [Lenny Westleigh]."

ID THE GOOD, THE BAD AND THE UGLY

Another extra track from the 2009 iteration, this was a synthed-up rendition of the theme of the 1966 Sergio Leone western complete with its haunting Ennio Morricone refrain.

U LIKE ZSA ZSA GABOR

U LOVE IS COLDER THAN DEATH

The final two additions on the second CD of the 2009 reissue, these were written "completely off the cuff in the studio", Bell adding that he loves the humour in the former and that the latter "was an ode to a German film producer".

PLAYERS



ANDY BELL

As pop duos go, Erasure were the perfect mix. If Clarke was the poker-faced straight man, Bell was the flamboyant one. Cheeky, too. "Sometimes Vince might be a bit stickin-the-mud about the lyrics," he told NME in 1986, around the release of Wonderland. "Like Love Is A Loser. I thought, let's write a song about VD, and I started making up all these verses. Then Vince and me thought, oh no, you can't do that, so we rewrote it between us. Pistol. . . originally I wanted to write a song about meeting pretty policemen in toilets, but that was too blatant. So I changed it."



VINCE CLARKE

"I was relieved when *The Circus* took off," said Clarke at the time. "But I don't think you're ever satisfied. There are always new areas to go to, new places to play, and new audiences to break." This attitude might explain his itchy feet syndrome, one that took him from Depeche Mode — which could have been his home, albeit not necessarily a happy one, for years, even decades — to Yazoo to The Assembly, none of which lasted. He must have met his match with Andy Bell, though, because this time he showed no signs of wanting to stray.



STEPHEN HAGUE

Despite being the man at the helm of New Order's *True* Faith/1963 single and Pet

Shop Boys' Please and Actually albums (as well as OMD, PiL and Pete Gabriel), The Innocents has been described as "probably Hague's best-known production worldwide". Andy Bell recorded with Hague again in 1993, duetting with kd lang on a cover of Donna Summer and Barbra Streisand's disco epic No More Tears (Enough Is Enough) for the Coneheads soundtrack. Bell also recorded 12 songs with Hague for his second fulllength solo LP Non-Stop in 2010, but these remain unreleased.



CARON WHEELER

The singer on *Chains Of Love* and more — with vocal support from Naomi Osborne

and Jane Ayre — Wheeler was a giant of the backing vocal circuit, having sung on The Special AKA's Free Nelson Mandela and been a member of Afrodiziak (mainstays of Elvis Costello's recorded output circa 1983). She later gained further fame by co-writing and singing the lead vocals on the two biggest hits for Soul II Soul, Keep On Movin' and Back To Life (However Do You Want Me).



David Carlyle Jacob was the perfect back-up man for Erasure — he co-produced Ship Of Fools—having remixed several Pet Shop Boys tracks (Paninaro, We All Feel Better In The Dark).

BOB KRAUSHAAR

The Innocents' engineer had a pretty impressive CV, having started out as mixmaster on many of the 12-inch alternate versions by ZTT acts Art Of Noise and Propaganda before going on to record and mix Marc Almond and Gene Pitney's version of Something's Gotten Hold Of My Heart, Public Image Limited, Gang Of Four, and more.

"The songs were demoed on both guitar and piano, then recorded into a micro-cassette recorder. I think we wrote at both mine and Andy's homes" VINCE CLARKE



lives in ways they could never have predicted. Bell remembers making his first appearance with Erasure on Top Of The Pops, at which point Mute label boss Daniel Miller warned him that he would never be able to take public transport again, which actually turned out to be true – their recognisability increased severalfold by 1987.

As a result, *The Innocents* was the first Erasure album to be recorded on the back of substantial success for the duo. In the run-up to recording, Bell recalls listening to classics from the disco, white soul and synthpop realms: Eurythmics' 1983 album *Touch*, for example, plus "lots of Sylvester and Jimmy Somerville and Helen Terry". Clarke doesn't

remember anything particular on his playlist, considering it more important to keep away from other artists lest they overly influence his own work.

Asked by Classic Pop how differently he approached this album compared to its two predecessors, Clarke replies: "I think the approach was the same. We had the songs written and we were just looking forward to getting them recorded."

According to Bell, most of the material for *The Innocents* was written on guitar and piano at Clarke's house in Notting Hill, West London. Adds Clarke: "The songs were demoed on both guitar and piano, then recorded onto a micro-cassette recorder. I think we wrote at both mine and Andy's homes."



"Vince said we couldn't call it A Little Respect because the Aretha Franklin version was so well-known, but I said 'Don't worry. I love it when things intertwine'" ANDY BELL

Clarke specifically remembers writing A Little Respect and Ship Of Fools at his home, and that the chords for the latter ("Ooh! They're nice. Oooooh!" was Bell's ecstatic response to them) took about a quarter of an hour to get right. Clarke's memory is of "a heated debate" about the use of the word "respect", because he believed it had been overused by many previous musicians and songwriters, and he was probably right — but it was

to Erasure's credit that they managed to invest the wellworn term with fresh lustre.

With Sometimes and the other singles from The Circus doing so well, it might have been expected for the duo to feel the pressure to repeat their successes, but that wasn't the case. Bell says that they didn't consider it, insisting they were "just having a great time", while Clarke reflects that the only pressure was from themselves rather than the record company.



SHIP OF FOOLS

DIRECTOR: PHILLIP VILE

This was issued by Mute as the lead single from *The Innocents*. The video opens with Andy Bell lying on his back on a beach of stones and shells, all painted pastel blues, purples and pinks,

amid the wreckage of a sailing dinghy. Vince Clarke joins him, and is shown strumming — or rather, picking out the intricate melodic figure on — a suitably blue acoustic guitar. Both are filmed against an aquatic scene, gazing wistfully into the middle distance, looking all sensitive yet serene.

https://www. youtube.com/ watch?v=ekc_ aR5LyAk





CHAINS OF LOVE

DIRECTOR: PETER CHRISTOPHERSON

The video to one of Erasure's most popular songs features Messrs Clarke and Bell performing the song while being hoisted through the air alongside mysterious hooded white-clad figures

apparently suspended by thick metal chains. Clarke looks rather unimpressed to be flying around while attempting to grapple with a dangerously-suspended white grand piano. In fact, not one to express emotion, even he admitted later on

that "It was very, very uncomfortable."

https://www. youtube.com/watch? v=6J2OllpQgF8





A LITTLE RESPECT

DIRECTOR: PETER CHRISTOPHERSON

A literalist's wet dream. As Bell sings, "A little something to make me sweeter," a hand pours sugar into a cup. On "Oh baby, refrain from breaking my heart," Clarke uses a hammer to

shatter the giant heart that Bell is holding. The word "soul" is accompanied by an Olympic banner that reads 'Seoul 1988'. Clarke: "We wanted a visual representation of every word. It was meant to be funny. It was a fun day." Wheatus' 2009 cover had a promo starring

actors Shawn Hatosy and the late Brittany Murphy. https://www. youtube.com/watch? v=x34icYC8zA0





PHANTOM BRIDE

ERASURE LIVE AT MILTON KEYNES BOWL/BBC TV (WILD! TOUR)

Broadcast live on the BBC on 1 September 1990 both on TV and Radio 1, this was the grand finale of Erasure's Wild! world tour, performed to an audience of 60,000 screaming fans at

Milton Keynes Bowl. The duo — and dancers—slip on stage cloaked in a curtain of dry ice and flavescent lighting as Wagner's wedding march blares out, before giving way to the stuttered synth-hook of *Phantom Bride*, Andy Bell suitably attired in full forest nymph regalia.

Chains Of Love, Heart Of Stone and A Little Respect all feature in a spellbinding send-off. http://bit. ly/1PL3VZD







Parts of The Innocents were recorded at Blacking Studios in southeast London, and others at the rather more "posh" (Clarke's word) Swanyard Studios in Islington, North London, with producer Stephen Hague at the helm in place of the previous album's Mark Ellis (aka Flood). Bell remembers the preprogramming and the dramas in the studio, the editing and the strange disappearance of Hague's girlfriend behind the studio console, so that she could hear him sing. Apparently, says Bell, "She thought I was an alien."

Pushed to describe the atmosphere in the studio, Clarke recollects: "I found it very stressful." However, he declines to go into further detail. He does confirm that the difference in the writing and recording of *The*

"On The Innocents Stephen Hague was very meticulous with the vocals, the editing, the comping, tuning, and so on. He was also very fond of 'block chords'" VINCE CLARKE

Innocents compared to its two predecessors lay in the greater involvement of Bell.

"We were real partners in the making of the record," he notes. In terms of synthesisers and gadgets used on the album there were, among others, a Roland D-50, a Pro 1, an EMU drum machine and a Roland Juno 60. Hague, too, was key. Clarke found him "meticulous"; to Bell he was "great – a bit of an old hippy, really."

Were they drawn to Hague because of his work with New Order and Pet Shop Boys? "No," replies Clarke.
"I think Daniel came up with
the idea." To what extent
did Hague shape the sound
and music on *The Innocents*?
"Stephen was very meticulous
with the vocals, the editing,
the comping, tuning, and so
on. He was also very fond of
'block chords'."

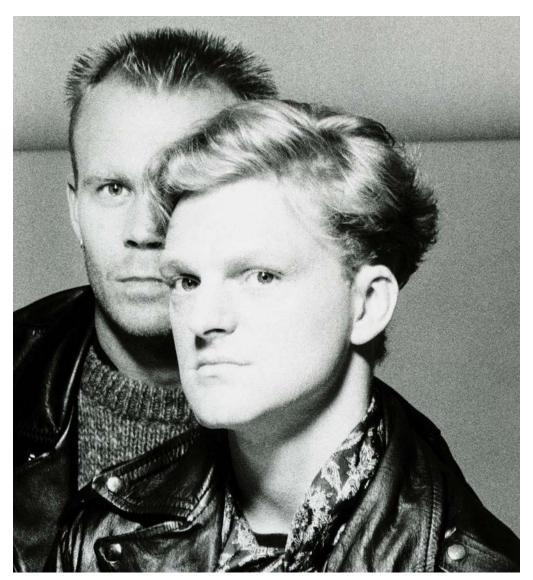
Also crucial in the development of the sound was the engineer, Bob Kraushaar, a veteran of sessions by ZTT artists Propaganda and Art Of Noise and, later, Paul McCartney, The Human League and Pet Shop Boys.

Additional flavour was provided by the backing singers – Caron Wheeler, Naomi Osborne and Jane Ayre – and famed brass section The Kickhorns (take a bow, Roddy Lorimer, Simon Clark, Steve Sidwell and Tim Sanders), whose horn-y sound was de rigueur for pop groups at the time.

Hague gave The Innocents a slick, commercial sheen, but nothing too glossy or intrusive. He didn't impose his own sound - as, say, a Trevor Horn might have done - allowing Erasure themselves to dictate the end results. Bell considers it "quite live- and acoustic-sounding" and has deemed it their "most guitar-inspired album" this side of Loveboat [2000] and Union Street [2006]. Was there a deliberate decision to combine acoustic and







electronic sounds on A Little Respect, the song which reached No. 14 in the States and remains arguably the duo's most recognisable song? Clarke: "I've always loved the sound of acoustic guitar and I think it gave the track an extra bit of energy."

Decisions concerning the track order for the album were mainly the province of Bell. As for the LP title, it was meant to have a quasi-religious quality: Bell explained that "the innocents" was an allusion to the biblical meek due to inherit the earth. Asked who he thought 'the innocents' were, Clarke replied, simply, "Not us, surely."

The artwork was designed by Paul Khera and Slim Smith and featured a stained-glass window of St. James and Charlemagne in Chartres Cathedral in France, but there was no specific concept in mind or attempt to tie up the lyrics and the sleeve, although Bell has subsequently admitted, cryptically, "There's always a nod to the martyrs in our work."

With arguably Clarke's best ever melodies and Bell's sweetest singing, *The Innocents* went to No. 1 on its release in April 1988 (and again in January 1989) and soon went double-platinum, with sales over 600,000. Was Clarke surprised by the album's success? "Amazed, more like," is his reply.

Their best-selling album to date, *The Innocents* has since gone on to sell five million copies worldwide. Clarke, renowned for his lugubriousness, doesn't

exactly recall dancing in the streets on hearing that it had reached pole position in the album charts, but he does go so far as to admit to feeling "delighted" at the positive outcome. As for Bell, he said later: "I think you just feel really proud and have to enjoy it while it lasts, because you can't be No. 1 forever."

The Innocents tour began at the smaller NEC in Birmingham in April 1988 and wound up at the NEC Arena that December. It was Erasure's longest ever tour, with the biggest venues they had ever played in, including amphitheatres in the UK and US. It was, in

Bell's estimation, "quite mindblowing. We had a huge crew by the time the tour ended. It really was like a big family." Live favourites from the tour inevitably included A Little Respect (although when pressed as to whether he knew he'd created something special when he finished writing the song, Clarke's reply is a curt negative).

Particularly memorable, concert-wise, though possibly for the wrong reasons, was Erasure's first big show in Orange County, California, during which Clarke ate something dodgy and as a consequence had to spend the entire gig "with a tightly-clenched bottom".

Possibly just as nervewracking was the moment they were given an award for Best British Group by Boy George in February 1989 at the legendarily embarrassing Brit Awards that were hosted by the unfortunate Sam Fox and Mick Fleetwood.

Oddly, only three singles were lifted from The Innocents, despite boasting several other chart contenders including Phantom Bride and Heart Of Stone; even an extra track such as When I Needed You could have easily been upgraded to single status. Perhaps the duo were anxious to release their seasonal Crackers International EP and its lead track Stop!, which hit the stores only a month after A Little Respect was released. Nevertheless, the feeling in some quarters is that The Innocents had more "legs", singles-wise, than it was allowed to show. Still, that's nit-picking, when really there is so much to celebrate about The Innocents, conceivably Erasure's finest hour and without doubt one of the greatest electronic pop albums of the Eighties.

"I don't think we'd had a ballad before *Ship Of Fools*, apart from the mid-tempo *The Circus*. I still really love that song. It felt like quite a departure for us so early on" **ANDY BELL**

Spotify

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JOHN EARLS

PICS: MIKE MASSARO





the first three years." Unhappy with the new direction, Leeman and Subria left in 2013, with Leeman – now a web designer – subsequently claiming the remaining trio are more interested in fame than art.

The songs that became the chart-topping Communion album were largely inspired by Alexander's ex-boyfriend. Then, shortly before a trip to LA last winter to work with Greg Kurstin and Rick Nowells, the singer met his current partner, Clean Bandit violinist Neil Amin-Smith. Co-written with Kurstin, loved-up single Shine resulted. "Sometimes I'm not sure about my songs, but I knew it was good," he smiles. "Neil feels good about it, and it's a great positive song to sing on stage. Though if we ever split up, maybe it'll feel like a soap opera to play live!"

In its lyrics, *Shine* keeps the gender of Alexander's lover neutral, and it's only on *Real* that the singer refers to "he". Having declared his sexuality several months ago, Alexander is determined to be more

forthright on the trio's second album. "It's something I hadn't been too conscious about on Communion," he admits. "I just used words to fit the song, really. That's still the best attitude to take, but it is really important to me to have male pronouns in a song, because singing about another male lover just doesn't happen in pop music. Yet people don't really care if it's men or women being sung about. There'll definitely be more songs specifically about male lovers." Has Alexander begun to feel like a role model for young gay people? "It's difficult to talk about yourself being a role model,"

he says. "Even though I'm interested in politics and I really want to speak about LGBT issues, I can't be a spokesperson for all gay people. But I can talk about myself, and I'm really happy to do that. If it helps someone, that's positive and I'd be proud of that."

Communion was 70% complete by the time of the trio's LA writing excursion, and none of the songs with Rick Nowells made the album. While they also worked on songs with Florence + The Machine writer Tom Hull and Emeli Sandé's production trio TMS, most of Communion's writing was kept among the trio. Production was shared with Franz Ferdinand producer Mark Ralph, who Alexander credits as "someone we really trust" and who helped choose the songs.

Having had their first Top 10 success featuring on London producer The Tourist's hit *Illuminate* last year, the trio remain open to writing with other artists. Alexander says: "It's good to see how other writers work, to see how they fit songs together. It's sensible to work with the best people in your field, but for my own songs I've learned to trust my instincts. Your first idea is usually your best one." He cites Sia and Stevie Wonder as his dream co-writers and, having supported Kylie at Hyde Park in June, Alexander enthuses: "I'd love to write with Kylie. Doing a song like *Slow* or her Nick Cave duet *Where The Wild Roses Grow* would be incredible, but Kylie does what she does so well that I'd just try to enhance that."

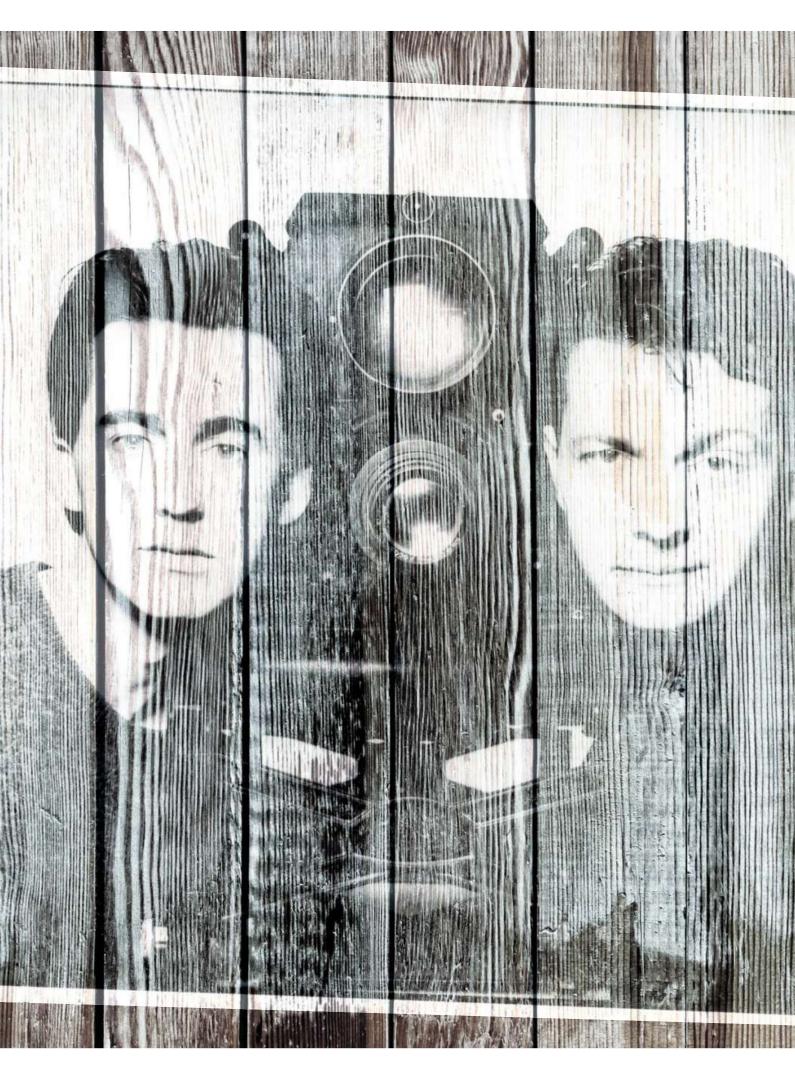
After a No. 1 album and chart-topping single with King, Years & Years are busy. "I haven't written anything since the album was finished in March," Alexander admits. "There are potentially a lot of songs stockpiled for the next album, but I'd rather keep it fresh. I haven't had the chance to worry yet if our success will be reflected in what I write about, but I'll try to write the same way I always have."

Alexander's songwriting tradition extends to using the very same keyboard that he penned his Year Six assembly song on. "I'd love to buy a really nice piano one day," he says. "But I don't know if that meant I'd write better songs. I write on the same keyboard I've had since I was 11. It's scratched to heck and doesn't sound at all good anymore. I really should get rid of it, but I'm quite superstitious. I'm rubbish at spending money generally. I don't really own anything apart from my phone and my laptop – no furniture, no car, nothing. How depressing!"

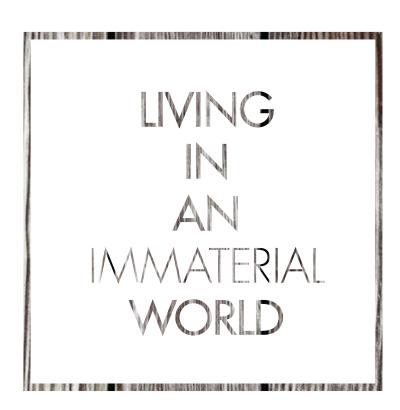
Other than buying his mother Vicki a house, Alexander hasn't considered how to spend his royalties, and he's still considering how to deal with his burgeoning fame. "I'd had the dream of being a successful singer since I was a kid. The reality was always going to be different to how I'd pitched it in my head. Pop stars on TV seemed like magical and special people, so I thought if I managed to become famous then I'd be magical and special too.

"But of course I'm exactly the same person as I was before success happened. My genetics haven't magically turned into pop star genetics after all! Dealing with fans feels like it's happening to a different person. That's really nice, but I've had to compartmentalise stuff like that, as it would mess with my mind if I let it. I have moments where I'd like to switch it off."

If Years & Years craft another album to match Communion, Alexander might not be able to reach for that off switch for some time. ■







IT'S IMMATERIAL'S CULTIVATED AESTHETIC, ECCENTRIC METHODOLOGY, UNLUCKY TIMING AND OBSESSION WITH PERFECTION CURSED THEM TO OBSCURITY, BUT THEY LEFT BEHIND TWO OVERLOOKED ALBUMS OF PERFECT POISE AND ELEGANT ARTICULACY WHOSE RE-EXAMINATION IS LONG OVERDUE...

WYNDHAM WALLACE

t's 25 years since It's Immaterial's last album, the enigmatically titled, commercially doomed Song, and almost three decades since the unforgettable Driving Away From Home (Jim's Tune) from the album Life's Hard And Then You Die. In the bar of Liverpool's Everyman Theatre, John 'JJ' Campbell and his old friend, John 'Jarvis' Whitehead, nurse pints of lager, an aide-memoire – they hope – for events that they've not discussed in depth for the best part of two decades. "This is how I remember it," Campbell laughs, turning to Whitehead. "I don't know what it was like for you...?"

To It's Immaterial fans, they're one of the most intelligent, misunderstood yet valued acts to have emerged in the Eighties. Their roots, though, reached back to the city's fertile punk and postpunk era. The pair – both from Manchester – met at a gig by The Sex Pistols at Liverpool club Eric's on October 15th, 1976. The venue was home to a PA belonging to art-rockers Deaf School, used for rehearsals by Campbell's first group, the ramshackle Albert Dock a.k.a. Albert Dock & The Cod Warriors. Alongside Campbell was fellow art student Henry Priestman, future founder of The Christians. "John and I shared a workspace," Priestman reminisces via email, "and we worked

together occasionally as The Hen-Jon Connection and would do performance pieces in the Art School refectory. The tutors were perplexed. John had a definite magnetism and was brilliant as a frontman. The bits between were sometimes better than the songs!"

The club's managers, Pete Fulwell and Roger Eagle, invited Albert Dock to become Thursday's resident band, and before long they were picking up supports, including for the Pistols. Albert Dock morphed into the sleeker, New-Wave-y Yachts, but though the group signed to Stiff after opening for Costello, Campbell decided to quit in 1978 to return to education, though not before he'd helped Priestman gift Yachts their best tune, Suffice To Say. "We were gobsmacked," Priestman says. "It seemed as though we were breaking through. Suffice To Say had great reviews, and within a month or so of it coming out John announced he was leaving."

Campbell was lured back to music after he and Whitehead met formally through Liverpool's network of flat-sharing musicians. Slowly, with Priestman (who moonlighted from Yachts until he decided that It's Immaterial was more challenging and fun), Albert Dock's and Yachts' John Mason and Martin Dempsey, and, for a



while, bassist Julian Scott – of M, famed for 1979's Pop Muzik – the odd couple began working on American psychedelic cover versions. "We used to go to a place in Manchester called Bradleys Records," Campbell recalls. "All these import albums were 10p, so you'd go with a pound and come back with 10. We started playing the most obscure ones in the basement of a big Victorian house on Livingston Drive North, near Sefton Park."

They called themselves It's Immaterial: "I can't remember," Campbell smiles, "which one of us said, 'It's immaterial what you call yourself.'" Encouraged by Deaf School's Clive Langer to write their own songs, they arranged a show at Liverpool's Masonic club, starting out in the same perplexing, deadpan style in which they would continue. "We were playing this song, and on this one beat we all jumped in the air," Campbell chuckles nostalgically. "I don't think people realised it was an art project!" "We were not musical," Whitehead contends. "We used to detune the guitars,

bash them with drum sticks, put sponges underneath the strings... it was different."

Priestman, on the other hand, can only enthuse about Whitehead's talent. "He could play!" he laughs. "Great guitarist, very unusual style, very inventive. He came up with what we called 'the E Guitar', where every string was tuned to E, which made it almost sound like brass. His chord shapes were a bugger to play!"

In 1980, It's Immaterial released their first single – a cover of The First Impression's *Young Man Seeks Interesting Job* – on their own ironically-titled label Hit Machine. "We borrowed money off different people that I think we still try to avoid," Whitehead jokes. "It wasn't successful. We've still got a box of them." Still, it was enough to persuade Fulwell to manage them and release their music on his Inevitable Records. He put them into Kirkby's Amazon Studios – accompanied by, among others, Dead Or Alive's drummer, Joe Musker – and they emerged with A Gigantic Raft (In The Philippines).

"Young Man is Itsy Part One," Priestman asserts, "which I have to say, with a touch of embarrassment, possibly has more of my stamp on it. Raft was, in my eyes, the start of Itsy Part Two. I go away on a US tour, come back, and they've got this great song! It possibly benefitted... I should go away more often. Such a thrill hearing Gary Davies play it on daytime Radio One!"

A third single, Imitate
The Worm, followed, as
did acclaim, including
a November 1981 Peel
Session – their first of four
– and a deal with Warner
Brothers via Fulwell's Eternal
imprint. White Man's Hut
was next, but relations
with Warners became
strained, not least after the
band presented their latest
wheeze: a storyboard for
an animated film. "We
decided, 'We won't play



POP_UP The cryptic titles for the songs A Gigantic Raff (In The Philippines) and White Man's Hut were both sourced from the photo captions in a book entitled An Illustrated History Of The World





cover of *Driving Away From Home* by French act La Fiancée, but nowadays, he works with artist Moira Kenny as The Sound Agents, who recently unveiled a play about Liverpool's Chinese community, with an oral history in the works. Whitehead, meanwhile, runs a music school. Both

live'," Campbell sighs. "'We'll be like The Archies, we'll make animated videos.' Rob Dickens [Warners UK chairman] squashed it immediately. That was the end of that caper!" "Just after that," Whitehead adds ruefully, "A-ha did one."



Fulwell cut a deal with Beggars Banquet for ARK, and in 1985 they released the Fish Waltz EP, recorded, they insist, in Russ Abbot's studio in Saughall. Time Out made it Single Of The Week, and Ross Stapleton, an A&R on Virgin's Siren imprint, came to see them play the Electric Cinema in London, convinced they were "the British Talking Heads". Campbell and Whitehead remember the show for a stage littered with easels – "We didn't want people to make the art rock connection!" they quip – and for the presence of John Lydon and Rip, Rig & Panic. "They heckled us," Campbell smirks. "They really laid into us. I don't blame them for doing it..."

Now based in Australia, Stapleton remembers Brenda Kelly – who he'd later sign as part of Brenda And The Beachballs – playing with her arm in plaster, and the previously demoed *Space* being "everything I'd hoped". He signed them, and their next single, 1985's Ed's Funky Diner, crept to No. 65. Itsy's next single, Driving Away From Home – their first and only real hit – was almost a non-starter. After considering producers including David Byrne and, surprisingly, Holger Czukay ("I considered his album Movies a masterpiece... the instrumentation and sounds were so blindingly original"), the fateful decision was made to hire Byrne's keyboardist, Jerry Harrison, and the band gathered in Milwaukee in the winter

I can't remember which one of us said It's immaterial what you call yourself"

remain in Liverpool.

of 1985 – only to discover that his vision was miles from their own. "He had a rhythm section recruited," Campbell shudders. "He wanted to go full-on country, but we wanted that twist of the drum machine. In the end we had a word with the engineer, and in the evenings he got another tape out and we did our own version!"

It was luck that led to the song's defining feature and the addition of "(Jim's Tune)" to the title. "It was Christmas," Campbell continues, "and at a bar, this C&W band were playing Merry Christmas Everybody. A local boy, Jim Leiber, who worked as a Nashville session musician, was asked up and he played some fantastic harmonica. He was flying to Nashville the following morning, so we said, 'Before you go, can you come into the studio and play?' He was in and out in an hour." "When people heard it," Whitehead groans, "they said, 'Oh, that must have been done by the guy who did Karma Chameleon for Culture Club!'"

Back in the UK, Stapleton hired Dave Bascombe to fix things. "I loved Tears for Fears, which he'd engineered. This was both his chance to step up as producer, and mine to hopefully get the song back on track. And together, boy did they hit a home run!"

"Jerry had done it with a real drummer," Bascombe says from his home in Farnham, "and it sounded like 'oompah', just silly. A large part of their sound is based



four months, meaning they couldn't exploit the single's momentum. Nonetheless, with Campbell exploring haunting melodies and unconventional spoken word material as Whitehead delved deep into multiple musical styles, its eccentric magic was ultimately undeniable.

"John had pages and pages of lyrics on green paper," Whitehead laughs. "I was listening to lots of music, record libraries, all the 'ethnic' stuff. I'd learnt flamenco guitar off this guy in Didsbury. We made a conscious decision early on never to go near the blues. Space was more electro-poppy. We used a Bolivian fertility song for Festival Time, and Rope was a Celtic Green Onions with a bit of High Life in the chorus!"

"The big surprise about the album was not its quality, but the diversity of the music," Stapleton concurs. "I didn't kid myself it was going to be an easy sell because it placed great demand on the listener, yet I believed its diversity was an essential element of its brilliance."

By the time *Life's Hard* was released, five months after the single, it could only limp into the Top 70. Follow-up singles *Space* and *Rope* stiffed, and a European tour with Les Rita Mitsouko fell through after an indiscreet comment in an interview. "We said, politely, it wasn't the kind of music we would play at home," Campbell laments, "and they took the hump, and the whole thing collapsed."

So, in a sense, did It's Immaterial. It took four years for a follow-up album to arrive, and when it did, it was strikingly different. "Whether it was writer's block, I don't know, " Stapleton says. "I knew from the demos they were finding it a struggle." Now just a duo, the band picked Calum Malcolm as producer for his work on The Blue Nile's A Walk Across The Rooftops, and the Scot bravely accepted the job based purely on what Campbell calls "scratchy and very primitive" sketches. Stapleton considers it "an inspired choice, but it also produced an almighty conundrum in the leap from their debut album – with at least four radio-friendly singles – to a masterwork of brilliance that was doomed to fail commercially."

Malcolm added atmospheric drones and arpeggios and gradually dismantled the songs. "A new way of working revealed itself," Campbell says. "I like space and quiet," Malcolm elaborates. "I don't think there was a goal, other than ending up with the required 'emotional hit'." They were emboldened by the knowledge that Siren was on its knees. "Funding was being pulled," Campbell continues. "I think Richard Branson's eyes were on his airline. We saw it as an opportunity to make the one album that has everything about you in it."

Life's Hard And Then You Die placed great demand on the listener, yet I believed its diversity was an essential part of its brilliance"





Over nine months in his studio in Pencaitland, East Lothian, Malcolm helped devise a perfect context to tell what Whitehead calls "human stories". Song had an understated, monochrome ambience, with Whitehead's plaintive contributions radiating an instinctive pathos. Campbell's spoken contributions, this time more Shelagh Delaney than Studs Terkel, captured the minutiae of Thatcher-era working class life – the desperation of the unemployed in Endless Holiday, a suburban existence in Heaven Knows, or An Ordinary Life's lonely Mr Hart and his fascination with a checkout girl, Bernice (inspired by F Scott Fitzgerald's short story, Bernice Bobs Her Hair) – with poignancy and sensitivity.

To many, Song is a tour de force, but it led Whitehead close to a nervous breakdown. "I was trying to push further than we'd been," Campbell concedes regretfully. "It causes a lot of problems for Jarvis and Calum." These days Whitehead insists it was worthwhile. "Song was the It's Immaterial idea to an extreme," he says, while Campbell recalls thinking triumphantly, "'It's got to a place where I want it to be.'"

Released in 1990 with street-friendly dance music like Happy Mondays and Soul II Soul on the rise, the record tanked and they watched it disappear, seemingly without trace. "There wasn't really a hope in hell for it," Campbell says sagely. "The response to the record was the mood of the record. But we were proud. I thought Song was the nearest I'd got to something that would actually stand the test of time. And I think it's proven that. It's rumbling on. It may not be a million-seller, but..."

Today, 35 years after they formed, It's Immaterial remain a secret shared only by a few, their story so forgotten that even its founders struggle to remember it. Their two albums, however, linger on, with a seductive ingenuity and heartrending compassion that makes them ripe for reassessment. After all, life may be hard, but it's never too late.



FRE ARTIST FORMERLY KNOWN AS CHRIS DE NIR

ADAM ANT RENAMED HIM CHRIS DE NIRO WHEN HE REBOOTED THE ANTS IN 1982 FOR APOLLO 9 AND VIVE LE ROCK. MORE THAN 30 YEARS LATER, CHRIS CONSTANTINOU TELLS US OF NEW PROJECTS AND A CAREER THAT RUNS FROM SINÉAD O'CONNOR TO NEVILLE STAPLES, GUY CHAMBERS AND ANNABELLA LWIN...

JOHN EARLS



Adam Ant renamed you Chris De Niro when you joined his band, initially for *Puss In Boots*. How did you come to work with him?

In the early Eighties I was playing with my first major band, The Drill. We were signed to RCA, and Chas Chandler was producing us. After many tours – one of which was supporting Slade – and single releases, we were coming to an end. The guitarist went off to join Dire Straits and I saw an ad in *Melody Maker* saying "bass player needed, must be able to Stand And Deliver" so it was obvious who the job was for...

I called up and they said they were sick of auditioning bass players and had seen something like 200 but still hadn't found the right one. I turned up in a pink suit after learning every single Adam And The Ants song, including backing vocals and practising nine hours a day. I didn't drink and ran every day to get into shape for it. So I went in and Adam and Marco were sitting like the Roman emperors, high up in the gods, with me in the pit with my bass and a spotlight beaming down.

Adam asked me loads of questions and asked me to play some different styles while Marco looked disinterested, just writing stuff down (I later found out he was doodling!). When we were done, Adam walked me out and seemed really friendly. I had a good feeling about it but I didn't hear anything for

a few days. Then the phone rang: "Hi, this is Adam Ant and I'd like you to come on a world tour with me, can you meet me tomorrow in Holland Park for breakfast?" He offered me the job and his manager put the fee in my bank account that afternoon. I was buzzing. I think I went and bought my first colour TV!

Do you remember your first gig with Adam?

It was for the fan club at the Astoria [October 1982 on the Friend Or Foe tour]. We turned up for the soundcheck and Adam had our outfits laid out on a table. When I walked on stage I couldn't hear a thing as the girls were screaming so loud. I walked to the front of the stage and a girl grabbed my leg and started trying to pull me into the audience. "Whoa," I thought, "this is cool, this didn't happen in The Drill". In The Drill we were more likely to get pulled off stage by a big fat skinhead wanting to beat the crap out of us! At the end of the show we were rushed out into a limo with girls throwing themselves onto the windscreen and the car itself. It was surreal but I loved it. I had some great times with Adam and he showed me the ropes. It's really good to see he's out playing again and doing so well.

...and how about your last?

It was Live Aid, July 1985. Jordan, from the early Ants days, was with us backstage and did some interesting eye make up on me and helped us get ready. I think Status Quo went on first and we were on third? When I walked on stage I just remember feeling this surge of energy and heat from the audience. I don't remember feeling nervous at all. It was a fun performance and Adam really went for it, though it's a shame we didn't get to play more tracks like Ant Music or Dog Eat Dog, but it was great to be part of history. I watched

The Who from the side of the stage. Wow! One of my favourite bands ever. The energy between Daltrey and Townshend was electric, sent shivers down my spine. Then Queen... it was amazing. It started to dawn on me more and more in the days and weeks that followed just what we'd been a part of.

In the Nineties you recorded with Annabella Lwin from Bow Wow Wow...

I met Annabella through Bob Wiczling, Adam's drummer. We wrote so much material together and had a band called Naked Experience which was signed to Sony. We did some live gigs supporting Voice Of The Beehive. Do What You Do was quite a big dance hit and had some great remixes by Farley & Heller and Junior Vasquez. And most of our demos were produced by Guy Chambers – it would be great to finish them one day and get them released. I was with Guy when he said he was going to give up music after the collapse of his band. I persuaded him to give it one more shot and his next job was with Robbie Williams. I think he owes me a pint for that!

Tell us about The Wolfmen, the group you formed with Marco Pirroni in the Noughties, who did films, gigs, albums and singles...

The Wolfmen really did do a lot of work and strangely enough it came on my Spotify playlist last night and it still sounded really good. Steve Musters, Alan Moulder and Courtney Taylor-Taylor did such a good job producing and mixing that stuff. My favourite songs were Jackie, Is It My Birthday?, Cat Green Eyes, Jackie Says... and we did some great gigs. One highlight was working with Daler Mehndi [an unlikely collaboration with Bollywood's greatest crooner] which spawned Two Eyes and Thieves And Liars. That was amazing.

"I PERSUADED GUY CHAMBERS TO GIVE MUSIC ONE MORE SHOT AND HIS NEXT JOB WAS ROBBLE WILLIAMS. I THINK HE OWES ME A PINT FOR THAT"

But one of the funniest events was filming with *Britain's Next Top Model* [the wannabe models had the task of performing in a Wolfmen video]. Our director Paul Hills developed an S&M storyboard for the video and we got a load of performers in from that scene who were the real deal. The producers of the TV show arrived at the shoot, saw this cast of colourful characters and completely freaked out. The icing on the cake was when our drummer turned up as 'The Woodsman'. He was dressed head to toe in clingfilm, just carrying loads of logs. No one knew who he was and instantly assumed he was a psychopath or a terrorist and called the police. The

Below Marco Pirroni and Chris Constantinou, aka The Wolfmen: "We did some great gigs"





TNA MADA



video was for a single called *Cecilie*, and *The Making Of...* the video is on YouTube and is hilarious.

Jackie, Is It My Birthday? was a duet with Sinéad O'Connor. How did that happen?

The Wolfmen were writing the second album, Married To The Eiffel Tower, and I went through a load of tracks I'd written years before that we could perhaps work on. One of those was called Posing As An Angel which I had released via CD Baby many years previously under my band name Jackie Onassid. I was thinking it might work with a female voice along with mine, and thought of Sinéad. Marco had worked with her before on The Lion And The Cobra. He got in touch and she texted back almost straight away and asked me to email the track over, and I got a very complimentary text back from her about the song and vocals. I was really surprised and very chuffed. She recorded her vocal tracks in Ireland and emailed them to us in London. So the finished track has my original vocals and music parts from the four-track demo plus additional parts from The Wolfmen and Sinéad's voice. Steve Musters mixed and then it was sent to Courtney Taylor-Taylor from The Dandy Warhols who transformed the production into something magical. I'm really proud of that track and also The Wolf Is Getting Married, which we co-wrote for her with Aisling O'Neill, which was the first single from her How About I Be Me (And You Be You)? album.

We're talking as you begin work on a solo album, but tell us about these 'situationist punk' records that keep appearing from The Mutants, with their guest spots from Beki Bondage, Neville Staples and more...

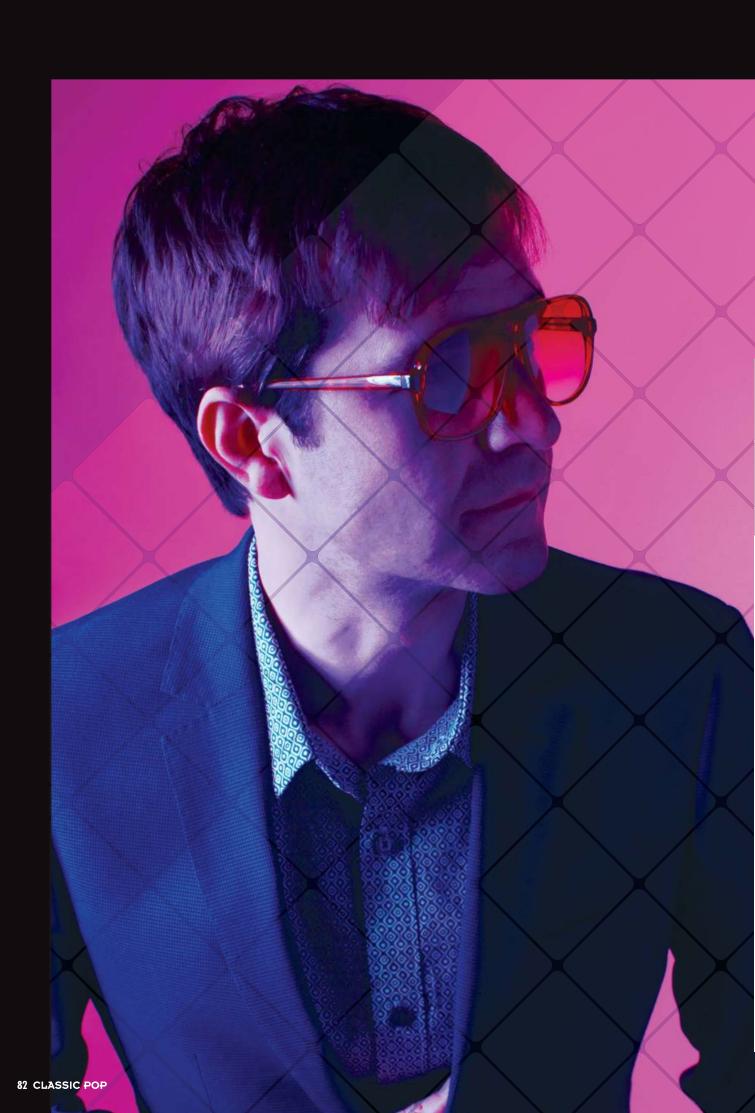
The Mutants is essentially Paul Frazer and myself. We met through mutual friends and discovered we liked the same kind of things... lighting fires, BBQs, listening to music, and drinking gin and tonic by the pint. It started off just as jamming together but we've been lucky enough to do some really interesting projects. One was called *Nuclear Wasteland*, which we made at the disaster site in Chernobyl. We took a violin player and a film maker with us too.

It was very surreal writing and recording music right in the fallout zone. We travelled through Kiev and the tension there was intense. We met some local musicians at our hotel and they were really anxious, telling us how bad things were. I told them to stop complaining and to do something about it, and three weeks later the riots kicked off!

We followed that up with a record called *The Rhythm And Punk Review* which was recorded in London, open house style, so Neville and Beki came along and also Wilko Johnson, Wayne Kramer, TV Smith and Rat Scabies. And our third album, the latest one, is *Tokyo Nights* which we recorded in Japan with local punk and new wave groups, which was quite a journey. A story for another time!

POP_UP Chris told Popl The Question blog that aged 17 he was in a country band at an American base in Baumholder, Germany when someone in the audience got shot. The singer told him to keep playing





BEFORE THE BLUETONES' REUNION TOUR
IN SEPTEMBER, SINGER MARK MORRISS
RECENTLY RELEASED HIS FIRST COVERS
ALBUM, THE TASTE OF, FEATURING
AFFECTIONATE SILKEN-POP TAKES OF PET
SHOP BOYS, MADONNA, OMD AND LAURA
BRANNIGAN. ON TOUR "VIRTUALLY EVERY
WEEK OF THE YEAR", MARK GAVE CLASSIC
POP AN INSIGHT INTO THE LIFE OF A
SELF-CONFESSED ROLLING TROUBADOUR
AND EXPLAINS WHY HE'LL FIND IT HARD
READJUSTING TO LIFE IN A BAND...

JOHN EARLS

OUT OF THE BLUE

Were there any songs on *The Taste Of* that you'd always wanted to cover?

I'd wanted to do Love Comes Quickly by Pet Shop Boys, Scott Walker's Duchess and REM's Good Advices for years. They're my favourite songs by those three. That's been wish fulfilment, but I didn't know how the album would be received. I'd prepared myself for brickbats, because I thought people would see it as an easy option. But I couldn't think of a covers album that had been done for a long time, and they seem ripe for reappraisal.

How important was it to treat Madonna's Angel with the same respect as Scott Walker?

Oh, massively. There's a lot of snobbery in pop that I don't get at all. Madonna's songs were pure gold – they sound like Madonna songs even without her vocals on. So much pop at the moment sounds alike, apart from the vocalist.

Is that why you haven't tackled anything from this decade?

No, there are plenty of good pop songs still knocking around, but The Live Lounge on Radio 1 mops all of them up for people to cover.

Why are there no covers of massive No. 1 songs?

You're on a hiding to nothing if you try to cover, say, *Relax* by Frankie Goes To Hollywood, because the original is so obviously the definitive version. I'm not saying I've done the definitive version of any of these songs either, but certain songs at least lend themselves to being reinterpreted.

Do you personally know any of the musicians you've covered?

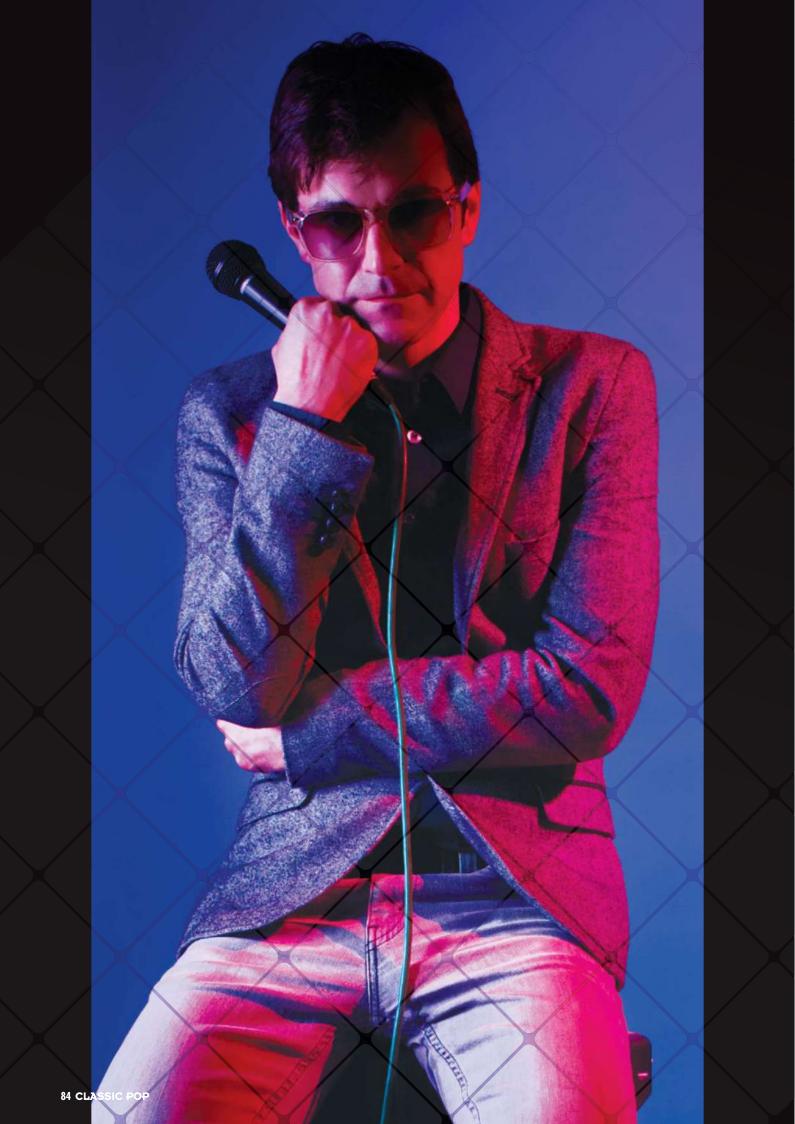
I've met Neil Tennant a couple of times. My friend David Walliams is a major Pet Shop Boys fan, and he gave the thumbs up to my Love Comes Quickly. He offered to play the demo to Neil, but I told him not to do it until it was ready. I hope he's heard it now. Also, one of The Sisters Of Mercy played my cover of Lucretia (My Reflection) to Andrew Eldritch. Andrew apparently said: "Thanks for making it not horrible."

Is there anything that thematically or spiritually links the 12 songs on the album?

I wanted to make it a proper collection, but also something that's fun. I don't want it to be taken too seriously and it should make you smile, even in the sadder moments. As a songwriter, it's been a good process. It's been good for me to take these songs apart and look at them as a songwriter rather than as a fan or a listener. It's helped me to have fresh ideas with my own songwriting, by thinking "Oh, these chords can go together in that way."

Is it true you made the album because you were suffering from writers' block?

That was the initial reason. I've just gone into the studio to lay down some new songs, so *The Taste Of* has worked in that regard. The new songs are quite sprightly, actually, very spiky and poppy. This album has kickstarted my pop bones, although the lyrics aren't as upbeat as the songs would suggest.



How do you find writing solo material compared to The Bluetones?

It's more difficult getting the impetus going, as I've always had someone to parry ideas with in The Bluetones. I've tried all sorts of writing methods since going solo, including writing collaborations. But that didn't work, because everything felt like a compromise, both for me and the other writer. I'd rather put the hours in and do it myself.

You certainly play a lot of solo shows...

I consider myself to be a rolling troubadour these days. Even when I was on holiday in August, I incorporated a gig. I never book time off, so I have holidays around where I'm playing that's suitably picturesque and stay there for a few days. When the band split, I didn't know what to do with myself. I took lots of bookings, the shows went really well and I still find myself saying yes to everything.

How easy is it to maintain your home life?

I get the best of both worlds, as I'm away for two or three days a week doing shows, but I'm home the rest of the week. I'm able to be there for the children more than if I had a job where I had to commute for a couple of hours a day and only see them at weekends.

How hard was the decision to reform the band?

It was quite easy and natural. I have every confidence it'll be a triumph. The one observation that's chimed with all the producers we worked with was that, if you talk to us individually, you'll get the same opinion. We'd go in separately, but say exactly the same thing. Everything was in shorthand from very early on and after so long it became ESP.

'I CONSIDER MYSELF TO BE A ROLLING TROUBADOUR THESE DAYS. I STILL FIND MYSELF SAYING YES TO EVERYTHING"

Did you secretly always know that you'd get back together?

No, I really thought that was it when we split in 2012. Up until the end of last year, I was certain that was the end of the story. But one email conversation with a couple of the band later and it's "Oh, alright, let's do it!" No-one needed much persuading. Eds has become an osteopath, but he's a drummer and he needs to drum. My brother Scott lives in Tokyo, so the sense of distance has been more exaggerated for him than the rest of us.

With Eds' new job and Scott in Japan, how difficult is it to get everyone together?

That's the challenge now, plus all of us have family. It's weird that that's the way it is now. It used to be

that everything had to make room for The Bluetones to work around it, but now we're having to make the band work around everything else that we do.

Could there be a new Bluetones album?

We'll see. We haven't talked about that – we haven't even said if it should be permanent. All that we've said so far is "Let's do some shows, have fun and blow the cobwebs away." But we'll probably do more shows next year. The response has been very positive, and there are cities we've missed on this tour that we should probably play next year.

The Bluetones' second album Return To The Last Chance Saloon is about to be reissued. Do you still identify with your younger self?

I don't go back to my old songs and have any sense of "What was that about?" I can always get back to that place, but with some of them I don't feel that close. I feel more of a man and less of a boy now. Certain songs have retained their mystery and ambiguity, which makes them easier to sing than the songs where I was very much more 23 than the 43-year-old I am now. It's like watching *Quadrophenia*. I find myself empathising a lot more now with Michael Elphick's character than Jimmy.

What are the differences of playing solo compared to The Bluetones?

It was an adjustment to play on my own at first, but now I relish what I do. The challenge of this Bluetones tour will be having to readjust back. It's much more liquid as a solo artist. I go on with a setlist, but I very rarely stick to it. I can change my mind, I can take suggestions from the audience, but with a band you have to all be on the same page, so you can rarely go off-piste. The back rooms I play solo are bawdy and lairy, and it'd feel unnatural to be too heavy and serious. I feel uncomfortable watching shows like that anyway. Even with sombre songs, I slip into character for the song itself and slip out again once it's finished.

As well as the solo and Bluetones shows, you're also the rhythm guitarist in comedian Matt Berry's folk band, The Maypoles. How did that come about?

We met watching a comedy show in Islington and it turned out we like each other's work. When Matt began making his albums, I threw my hat in the ring very early on and said "If there's ever an opening to play live, let me know." Not having to be in the spotlight is very much part of the draw in Matt's band. I love being able to groove away in the shadows and it's playing for pure pleasure, helping to create someone else's music.

What's Matt like on a night out?

He can be quite gregarious. He's very convivial, and very generous with his hospitality, so I have to pace myself on tour with Matt. But it's much easier playing a gig with a hangover if you don't have to sing.

Matt has said you're the neatest man in pop and that you fold your trousers if you're staying at a Travelodge. Fair comment?

It's just survival, man. You've got to be organised on the road. I've been touring for 21 years, and after a while you need a method. Tidiness is part of that.



REISSUES AND BEYOND

DELVE WITH US INTO THIS MONTH'S MÉLANGE OF SOUNDTRACK WONDERS, RARE SIXTIES DEMOS, A SWATHE OF SEVENTIES STOMPERS, SOME SUMPTUOUS SLOWCORE AND A GORGEOUSLY DAFT ICELANDIC DEBUT...

JOHN EARLS

PETER GABRIEL - PETER GABRIEL 1-4

Unavailable on vinyl since 2002, Gabriel's first four self-titled solo albums after leaving Genesis from 1977-'82 are reissued on heavyweight vinyl, limited to 10,000 numbered copies each. Also available are the German language editions of albums three and four, limited to 3,000 each. Gabriel's label, Real World, promise this marks the start of a campaign which will eventually see all his albums back on vinyl. Gabriel admits that, having written to his Italian, Spanish and French record companies as well as his German label, he recorded two albums in German as they were the only one to show any interest. "Working in German gave me the chance to try new mixing approaches," says Gabriel. "I took another look at the lyrics in the translation process, spending a long time going through the layers of meaning in a new language."

f you owned the only known copy in the world of a single by your favourite artist, would you sell it? Some collectors want every single different format from around the world. At one time I was obsessive about owning every song and remix that certain artists had commercially put their name to, but that felt like a manageable obsession. The most I ever spent on a single

was £75, for Erasure's rare Crackers International II CD, featuring an exclusive cover of God Rest Ye Merry Gentlemen – but I didn't need the 7" and the regular CD, as they had the same songs.

For those fans who do need everything, Depeche Mode collectors were recently sent into a frenzy when a unique version of the otherwise relatively forgettable 1993 single Condemnation came

THE THE - HYENA

Initially released on CD and download in March, Matt Johnson's soundtrack for his brother Gerard's cop drama *Hyena* gets a sumptuous double vinyl edition from Death Waltz. Housed in a leather-look gatefold sleeve depicting a brutal still from the film, it's pressed on red and blue vinyl, with an etching of The The's logo on side four. A booklet features sleevenotes by Matt Johnson and there's a lobby card promoting the film included too. The album is also notable for featuring *Everybody Wants To Go To Heaven (But Nobody Wants To Die)*, Johnson's first vocal song for 12 years.





onto the market. Until 2011, it wasn't known that a 12" promo had been pressed only in the Philippines. Although the Philippines has long been a source of unusual record labels and picture sleeves, and Mode's previous single Walking In My Shoes had a Philippines-only 12", Condemnation had slipped through the net. Until, that is, a respected Philippines-based collector sold his

promo – obtained before other copies were destroyed – from Mode's local record label Pony Canyon. He sold it to Greek collector Evangelos Zautsos for just £160, which was nevertheless a sum large enough to help pay the school fees of the seller's daughter.

Four years later, Zautsos has herself sold her 'phantom' single, for a more substantial £2100. She told *Classic Pop*: "That offer was so

outstanding, I just couldn't resist. I'd had the single myself for my pleasure for some years."

In most respects,
Condemnation is an
unremarkable single. It looks
like a regular sleeveless
black vinyl single and only its
unique PC-0054 catalogue
number gives any hint to its
scarcity. Musically, it's one of
the weaker moments on Songs
Of Faith And Devotion, but

that's the nature of collecting – God Rest Ye Merry Gentlemen is one of Erasure's worst trips to the studio too. I once informed The Divine Comedy singer Neil Hannon that I'd spent £60 for his long-deleted debut album Fanfare For The Comic Muse, to which his entirely correct response was: "You poor fool."

What are the priciest moments you've had collecting? Do let us know...



BOB MARLEY AND THE WAILERS - THE COMPLETE ISLAND RECORDINGS

Island's vinyl-only box-set houses
The Wailers' nine studio albums from
1973's Catch A Fire to the posthumous
Confrontation. The three albums for Trojan
and Studio One aren't included, but we do
get live albums Live! and Babylon By Bus.
The standard version is a relatively
reasonable £150, whereas the £400
collectors' edition looks ridiculous: all it adds
is a slipmat, two photos and a metallic-finish
box designed to replicate a Zippo lighter.



NEW ORDER - MUSIC COMPLETE

For the remoulded line-up's first full album in a decade, New Order have been extravagant with the Saville-designed vinyl editions. As well as a black vinyl double album, there's a limited clear vinyl double version. There's also a £65 deluxe box-set exclusively available from the band's website with the clear vinyl version, plus exclusive extended versions of each of Music Complete's 11 songs across six coloured vinyl 12"s, completed with a one-side etched black vinyl and download codes. 200 random copies of the box are signed by the band.



QUEEN - STUDIO COLLECTION

Brian May and Roger Taylor finally get it right with a vinyl-only box-set featuring Queen's 15 albums from Queen to Made In Heaven (as the name implies, there's no room for Live Killers or Live Magic). Having been edited to fit on one vinyl disc on their original release, Innuendo and Made In Heaven are belatedly issued in full across double vinyl. All the albums are on coloured vinyl, with remastering by Queen engineer Bob Ludwig. All the albums are available separately on standard black vinyl as well as in the box, which is a hefty £300.



SLADE - WHEN SLADE ROCKED THE WORLD

They may have been a great singles band, but here's a chance to rediscover Slade's fine albums. Their four albums from 1971-'75 are featured, plus the era's non-album singles — three No. 1s plus The Bangin' Man, which only reached No. 3. The extras are impressive: the 1975 book The Slade Story, the flexidisc Slade Talk To 19 Magazine and a new 'Slade annual' featuring reviews, interviews and memorabilia photos. An exclusive edition at Pledge Music adds eight lobby cards made by distributors VPS to promote the film Slade In Flame.



RED HOUSE PAINTERS - THE 4AD ALBUMS

The none-more-influential heirs of Talk Talk's spartan beauty finally see the four albums made for 4AD reissued. A box-set of Down Colorful Hill, Ocean Beach and their two self-titled records was released for RSD in April and instantly fetched £200. Now available separately, they reproduce the original artwork and tracklisting on heavyweight vinyl with download codes, although 1995's Ocean Beach becomes a double with the four-track EP Shock Me. Singer Mark Kozelek now has a cult following under the alias Sun Kil Moon.



MARC BOLAN - LOVE AND DEATH

Limited to 1,000 copies, Love And Death is based on 12 very early demos from 1966 made by Marc Bolan for his first manager, Simon Napier-Bell. The demos remained unheard until extra instrumentation was added in 1981. The album's release at that time by Cherry Red came as a picture disc with a free interview book, You Scare Me To Death. Let Them Eat Vinyl's reissue omits the book and is pressed on heavyweight white vinyl. It also drops the three songs Cherry Red added for the album's 1998 CD version, which came from Bolan's single The Wizard.



BRAD FIEDEL -TERMINATOR 2

While critics agreed that the recent Terminator: Genisys was every bit as feeble as its spelling, James Cameron's sequel to his original made seven years earlier remains a classic action film. Composer Brad Fiedel's claustrophobic electronica was ideally suited to the clone world, and now TV and film specialist label Silva Screen have reissued his score on silver vinyl to replicate the look of Arnold Schwarzenegger's machine state. Although Fiedel helped on Genisys, he largely retired from film music in 1995 to build a surf resort in Mexico.



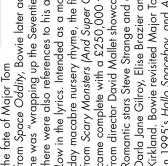
THE SUGARCUBES -LIFE'S TOO GOOD

Björk still freaks people out to this day, so imagine the impact she had when people first heard her voice, on her former band's debut album from 1988. Einar Orn's caveman bellow was startling enough, but Björk routinely stole the show, with NME reviewer Steven Wells commenting: "As commodities go, this does not suck." This frills-free reissue is pressed on green vinyl to match the album's cartoonish sleeve. The Sugarcubes would release two more albums, but the joy in songs as untamed as Birthday meant they'd arrived fully formed.

Ashes To Ashes

DAVID BOWIE

of his few moments of reflection. In revisiting 30wie's first single of the decade was one



from director David Mallet showcasing New Romantic stars Steve Strange and designers Ashes became the title of BBC1's acclaimed day macabre nursery rhyme, the first single Kirkland. Bowie revisited Major Tom again in 1995's Hallo Spacebov, and Ashes To ne was "wrapping up the Seventies", and from Scary Monsters (And Super Creeps) from Space Oddity, Bowie later admitted Darla Jane Gilroy, Elise Brazier and Judi mysterious Eighties-set police drama first came complete with a £250,000 video Low in the lyrics. Intended as a modernhere were also references to his album

The Winner Takes It All

divorce from Agnetha Fältskog in 1979, but Martine McCutcheon and The Corrs among Dannii Minogue also performed a rare duet People in 2008. Ian McCulloch named it as they deny it. Fältskog says it's her favourite Abba song, while Ulvaeus said: "It's about winner or loser in our case." The song is a Susan Boyle, Il Divo, Union J, Michael Ball, with their version for BBC2 sitcom Beautiful It's long been assumed that Bjorn Ulvaeus staple MOR cover, with Beverley Craven, those to flatten the life from it. Kylie and wrote The Winner Takes It All about his divorce, but it's fiction. There wasn't a the song he wishes

he's one of the ugliest NME: "It's one of the best songs ever, and c***s in the world." over Agnetha when he'd written, telling it's incredible Bjorn wrote it lording it





WEEK ENDING 30 AUG 1980

DOMINATE A CHART ALSO FEATURING TWO POPULAR FOOTBALL CHANTS AND THE NO. 1 SINGLE ELVIS Presiey never got round to recording... SONGS ABOUT ASTRONAUTS AND DIVORCE

JOHN EARLS

Ashes To Ashes DAVID BOWIE (RCA) 3RD WEEK IN CHART



(3) Start! THE JAM (POLYDOR) 2ND WEEK ON CHART

Start

THE JAM

Going Underground's double Aside Dreams Of George Harrison's riff from The Beatles' Taxman first time the trio had borrowed from the song – its first taster should be, with Start! emerging a *Children* also utilised the riff. The Jam's record Weller canvassed friends' opinions as to what clear winner. That's Entertainment became the eventually become their second No. 1 single. label Polydor had pushed for Pretty Green as he album's first single, but an uncertain Paul as Bruce Foxton's bassline, but it wasn't the Five months after Going Underground, The Jam's first single from Sound Affects would Start! has become infamous for borrowing



range. Start! has been album's other single, though Pretty Green did at least become Gallagher's fashion covered by Beastie the name of Liam

Boys and 808 State.

SHEENA EASTON

10 in the US; it was also used as a recurring Morning Train to avoid confusion with Dolly Parton's song, Easton also reached the Top Murray in 1955 to have two simultaneous belatedly becoming a hit, Easton became Modern Girl, BBC1 screened a then-rare Following the release of her debut single It propelled the Scot's second single 9 To 5 into the Top 10, and with Modern Girl Top 10 singles. With the single renamed Easton's attempts to gain a record deal. heme in Seinfeld whenever any of the the first female solo singer since Ruby reality TV show, The Big Time, about



To 5 so much that he characters started a new job. After John revealed he liked 9 Peel's death, it was it in his box of 150 had two copies of favourite singles.

'm In Love Feels Like **KELLY MARIE**

Dorset, Feels Like I'm for Elvis, who selfishly In Love was intended Written by Mungo erry singer Ray

(8) Feels Like I'm In Love KELLY MARIE (CALIBRE PLUS) 5TH WEEK ON CHARI

The Winner Takes It All

(2) The Winne ABBA (EPIC)

(4) 9 TO 5 SHEENA EASTON (EMI)

7TH WEEK ON CHART

died before Dorset heard back from his management. Mungo Jerry eventually Ross' biggest hit since I'm Still Waiting nine by Destiny's Child,

Missy Elliott, Kid Rock with a David Morales remix in 1993, while and P Diddy. Upside Down was reissued Ross sang it with



ITV's singing contest for past popsters Hit Me Opportunity Knocks and released a string of but after two further singles narrowly missed Finally it became Scottish disco singer Kelly but flopped in Britain. It eventually reached No. 1 for two weeks after displacing Start! released it, hiding it away on the B-side of singles that succeeded in mainland Europe Marie's first hit, four years after she'd won Belgian-only single Sur Le Pont D'Avignon. Baby One More Time in 2005, but lost to six children. She enjoyed a comeback on the Top 20, Marie quit music to raise her Chesney Hawkes.

Upside Down DIANA ROSS

Sledge. They got her in and said 'Sing this.' first single from her album Diana, it reached a UK silver disc and has since been covered before settling down to write the song. Nile "This was the first time anybody cared who the top spot in the Billboard US chart, won and produced by Chic, who spent several Diana Ross was. Previously, everyone had We took a more personal approach." The days discussing Ross' hopes for her music Rodgers told Twenty First Century Music: rears earlier, Upside Down was written reated her the way we'd treated Sister

lamiroquai at the Brits



THE GAP BAND Your Head nspired by P-funk and taken from Upside SdoC

fourth album The confusingly-titled the disco stars'

song's 'boat dance' of pretending to sit in a rowing beat and clapping. Like Tom Hark, Gap Band II, Oops is a peculiarly British sensation – it didn't chart at all in the US, and no other countries have taken to the usually as "We are top of the league" or Oops remains a popular football chant, "We are staying up".

Sunshine Of played the dad in the ITV children's drama Your Smile Wike Berry – who **MIKE BERRY**

Worzel Gummidge

in Are You Being Served? – wasn't cashing ballad. A protégé of Joe Meek, his second for being "morbid". After fifth single Don't single Tribute To Buddy Holly was banned You Think It's Time? reached No. 6, Berry in on his acting with this cover of a WW1 carried on for a while until switching to acting in the late Sixties. and was a regular

Tom Hark Gettin

THE PIRANHAS Tom Hark

cult favourites with a lohn Peel, ska band good live reputation he Piranhas were Championed by

of ragtime pianist Lou Busch. Following their split, guitarist Johnny Helmer wrote lyrics for new incarnation in Brighton under the name due to a strike, Tom Hark was the first song day – Burnley play it over the PA whenever Zambezi in 1982, was also a Fifties cover, they score. The Piranhas' other Top 20 hit, Steve Hogarth's line-up of Marillion, while novelty band. After several months off air remains popular with various lyrics to this and it soon became a football chant that of Jack Lerole's skiffle-style South African singer Boring Bob Grover has started a played when Top Of The Pops returned until their cover Fifties hit effectively turned them into a Piranhas Four.

Die: You Die **GARY NUMAN**

13) The Sunshine Of Your Smile

MIKE BERRY (POLYDOR)

5TH WEEK IN CHART

7) Oops Upside Your Head THE GAP BAND (MERCURY)
8TH WEEK ON CHART

GARY NUMAN (BEGGARS BANQUET) 1ST WEEK ON CHART

NEW I Die: You Die

(5) Upside Down DIANA ROSS (MOTOWN) SRD WEEK IN CHART

THE PIRANHAS (SIRE) 5TH WEEK ON CHART

(9) Tom Hark

things, tear me, tear me, tear me", Numan's Glass, the song didn't feature on his Telekon album, released in October. He admitted: "I The Magnetic Fields mix which was released as a limited whiterelationship with the media didn't improve the 1998 reissue of Telekon, the year after Die: You Die and We Are Glass are much guitars as the main rhythmic device." The accompanying video featured a different the same thing, very chorus-oriented with label 7" that eventually had a release on such as "See my scars, they call me such any. As with his previous single We Are An attack on the music press with lyrics



Merritt covered it on Damon Albarn, The which also featured Orb and Pop Will the Numan tribute album Random, singer Stephin Eat Itself.

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NEW RELEASES

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Duran Duran, New Order, A-ha, V V, Chvrches, Squeeze, Richard Hawley by WYNDHAM WALLACE

REISSUES

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Let's Rock! London and Southampton, Latitude Festival, Foxes and more by JOHN EARLS

RATINGS

OVE IT

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BUY IT

888

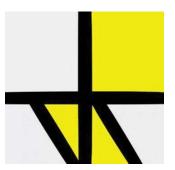
STREAM IT

PONDER IT AVOID IT



TIM WHEELER

AFTER TRIUMPHING AT THE SUMMER FESTIVALS WITH NEVV ALBUM KABLAMMO!, ASH ARE OFF AROUND AMERICA BEFORE TOURING THE UK IN DECEMBER. SINGER TIM WHEELER TOOK TIME OFF FROM THE TRIO'S SHOWS TO EXAMINE THE LATEST SINGLES... John Earls



NEW ORDER

RESTLESS

Boring at first, but it grew on me, which is often the case with latter-day New Order. The chorus rhyming is a bit basic — if he mixed up a couple of the words to get away from the "restless, careless, success" lyrics it would have been less awkward. A great driving track, if not quite one of their masterpieces. I'm sure people miss Peter Hook, but I didn't really notice his absence.



BLACK

WHEN IT'S OVER

Wonderful Life was one of my favourites as a kid, and Colin Vearncombe's voice has got even better — it's deeper and more mature. It's a tender song, there are some interesting moments in how the strings are used. I'm very impressed with the brevity. It's got such a big arrangement, but stops after three minutes when he could so easily have become bombastic.



BLOSSOMS

BLOWN ROSE

There's a cool dream-pop vibe, and they've got a lot of attitude and style. You can tell from the singer's attitude that they'd be worth seeing live. It's funny that Blossoms' singer seems to have a Scouse accent even though he's from Stockport, which I presume is down to James Skelly from The Coral producing them.



A-HA

UNDER THE MAKEUP

Very huge and symphonic, which made it hard to get into, but Morten Harket is a beautiful singer and the melancholic feel emerged eventually. A-ha have made some amazing songs — Take On Me is one of the best singles ever, and I loved Analogue. I'd love to see Morten collaborate with Johnny Marr. Imagine how good that would be!



DURAN DURAN

PAPER GODS

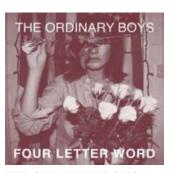
Simon Le Bon's voice is as good as ever. I read him saying how anti-materialism the lyrics are, but I thought they were a lot of nonsense. Still, he sings it with such passion. The structure is really unusual and, at eight minutes, it's a brave release for a band of their vintage. I really admire their creativity and taking such a chance to release something so challenging. Full respect.



CHVRCHES

LEAVE A TRACE

I'm just not a fan, and I don't know why I don't connect with them. Russell Lissack from Bloc Party, who played guitar with us, is a massive fan and convinced me to buy their album, but I couldn't get into it. It's well-produced and Lauren Mayberry is a good singer, but I don't like the songwriting. Maybe one day it'll hit me like an epiphany as to why people love them.



THE ORDINARY BOYS

FOUR LETTER WORD

I really like this. It's got a great uplifting chorus, though I wish Preston didn't repeat the "Love is a four letter word" line at the end of the chorus. It's a great indie pop song, which surprised me. Preston has obviously improved his writing chops since he went away to write for other musicians. I hate reality TV, so it's good that he's got away from that Celebrity Big Brother world.



HURTS

LIGHTS

My least favourite of the lot. The lyrics about being on the dancefloor are terrible. Once you zone in, you realise how cheesy it is. If you're going to sing about the lights coming up, make it really camp, like Murder On The Dancefloor. It's such a terrible cliché that I couldn't get past it. They're slick-looking guys and this is classic style over substance.



DURAN DURANPAPER GODS

WARNER BROS



STILL HUNGRY AFTER ALL THESE YEARS, DURAN DURAN RETURN WITH ALBUM #14, AS WELL AS, APPARENTLY, THE SECRET TO ETERNAL YOUTH. IS THERE SOMETHING WE SHOULD KNOW?



aving navigated the highs (the entire Eighties), the lows (1995's covers album, Thank You) and more than a couple of comebacks, Simon Le Bon and his three remaining colleagues understand what it takes to survive. The answer is to surround yourself with people

who know best how to serve you. In their case, this means producers Nile Rodgers, who oversaw their first reinvention on 1986's Notorious, and Mark Ronson, who helped mastermind 2011's All You Need Is Now. The former's stamp is all over Pressure Off, whose rigid funk riffs and inspired keyboard stabs heralded their return with a triumphant co-vocal from Janelle Monáe. Ronson, meanwhile, co-wrote the track – as well as the lengthy Only In Dreams with Rodgers and another vital collaborator, Kanye West's Brummie pal, Mr Hudson. The latter became a third producer for the album, alongside a fourth, Ronson's engineer, Josh Blair, after Ronson stepped away to work on his own record, and if this suggests

a troubled gestation, there may be truth in that: Le Bon has suggested that he wanted the record to sit alongside his favourite albums – including, surprisingly, Neil Young's Harvest and The Rolling Stones' Let It Bleed – and admits they took their time.

Inevitably, they fall short of such lofty targets: Change The Skyline's melody, despite the presence of Mew's Jonas Bjerre, is as obvious as some of its keyboards are cheesy, and What Are The Chances seeks to repeat the arena-friendly balladry of Save A Prayer only to end up like an A-ha B-side. But the presence of yet more guests - including John Frusciante (ex-Red Hot Chilli Peppers) and Canada's Kiesza, who lends lusty lungs to the club-friendly Last Night In The

City – adds further spice, while the ambitious title track, with Mr Hudson, never outstays its seven-minute welcome. Even Lindsay Lohan pops up on the thumping Danceophobia, playing a seductive doctor amid bouncing keyboard lines that recall Prince's Erotic City.

Ultimately, there are enough distinctively Duran Duran moments here to suggest that this extensive roll call of stars is the result of determination, not desperation. How much longer they can maintain their relevance is hard to say. But, as long as they can surprise with the unexpectedly tense social commentary of the sevenminute title track and the slick, soft rock of Sunset Garage, there remains a place for these aging, well-connected wild boys. Wyndham Wallace



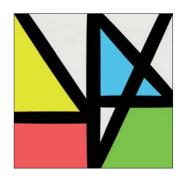


NEW ORDER MUSIC COMPLETE

MUTE



ONE OF OUR FINEST VETERAN ACTS JOINS FORCES WITH ONE OF BRITAIN'S FINEST VETERAN LABELS TO DELIVER A RECORD THAT FULFILS THAT PROMISE. IT'S NOTHING THEY'LL REGRET...



or New Order fans,
news the band had
signed to Mute
Records was cause
for celebration. The
label's proud indie
history – albeit with a sevenyear intermission with EMI
– looked likely to suit perfectly
a band whose origins with

Factory Records were also fiercely independent. Though the excitement with which subsequent releases were greeted perhaps overshadowed the awkward fact that they proved somewhat unsatisfying - something doubtlessly fuelled by the internecine squabbles leading to Peter Hook's 2007 departure - the announcement, alongside confirmation that Gillian Gilbert had returned to the fray after 'parenting duties', made Music Complete worthy of real anticipation.

Fortunately, it's justifiable. While it may not be as raw as their early material, *Music Complete* acknowledges their legacy as post-punk innovators and electronic pioneers. Fusing the glorious pop of *True Faith*

- and their Balearic flirtation on their last truly great album, 1989's Technique - with knowing nods to the darker side, it finds Sumner, Gilbert and Stephen Morris joined by Tom Chapman (bass) and Phil Cunningham (guitar) to make a sound that, arguably, sounds more 'New Order' than they have sounded in two decades.

In fact, it's the very familiarity of these 11 songs that makes this such a treat, as *Restless'* opening keyboard lines and Hook-like bass line demonstrate. It takes a while to bed in, but that two-parts-joy, one-partmelancholy recipe reveals itself with repeated plays, leaving the album's twists and turns to come later. The almost eightminute *Nothing But A Fool* is

full of grand intentions, while Singularity begins ominously like Joy Division before bubbling synths take over. Elly Jackson contributes to the funked-up disco of Tutti Frutti and People On The High Line - which, before its Italo-house piano kicks in, sounds at times improbably like Duran Duran – and then there's *Plastic*'s Moroder-meets-Pet Shop Boys sequencing, and Iggy Pop's astonishing spoken word, Johnny Cash-like appearance on Stray Dog. Ultimately, then, Music Complete showcases a revitalised New Order – a band of palpable, sincere substance, going back to their roots and back to their best. Old Order, you might even happily call them. WW



A-HA CAST IN STEEL

UNIVERSAL



THE SCOUNDRELS SAID IT WOULDN'T HAPPEN, BUT NORWAY'S BIGGEST BAND HAVE BROKEN A PROMISE AND RISEN FROM THE DEAD. THE SUN ALWAYS SHINES ON THESE THREE...



onfirming your band is over by travelling the world on what you promise will be the "Ending On A High Note Tour" is, frankly, asking for trouble.
Returning only five years later – especially with an album called

Cast In Steel, a title hopefully as overloaded with irony as Will Smith's Big Willie Style – also begs for a cynical reaction. "What," one wonders, "are they doing it for? Can it be the money?" Sceptics, begone: Morten, Mags and Pål say they're doing it for the music.

Hearing the title track, it would be hard to argue. A gloriously lilting, soothing tune that takes less than 45 seconds to reach its soaring chorus, it's as heartfelt and wonderful as Manhattan Skyline. Little wonder that, dropping by Waaktaar's studio, Harket was unable to resist adding melodies to such tracks, which is how they claim the album took shape: it's indicative of the unhurried, mature nature

of something recorded without expectations or deadlines.

Living At The End Of The World is a shimmering tearjerker full of optimism and passion, Harket's delivery unforced, the strings grand but never overplayed. In fact, Harket is on top voice throughout, his influence on Coldplay's Chris Martin indisputable, especially as he reaches effortlessly for his highest notes. There's a moment in The Wake when his colleagues leave Harket to carry the song alone, and for those who thrilled at his performances on the likes of . Hunting High And Low or The Sun Always Shines On TV, it will be an indisputably goosebump-inducing moment. Furuholmen and Waaktaar play their role too: the slow-paced Mythomania has a chilly electronic edge that recalls early Depeche Mode before it melts into its chorus, and Door Ajar boasts a twist of the Duran Durans. Forest Fire's opening, too, appears to wink slyly at past glories by hinting at Take On Me's famous keyboard line, and Shadow Endeavours leaves space for Harket's angelic tones to weave memorable harmonies into its chorus.

Indeed, the only mystery is why the overblown *Under The Makeup* was chosen as the record's first single. On the evidence here, A-ha are best when they choose not to try too hard. Honestly, they should break up more often. **WW**



V V GLITCH

YOY RECORDS





If you've seen Jonathan Glazer's extraordinary Under The Skin, you'll be familiar with the kind of macabre yet alluring beauty that lies at the heart of Glitch, the third album (discounting the discarded Lollipops & Politics) by V V, the half-Jamaican, half-Puerto Rican, occasional model – now based in East London – who was once known as V V Brown. Its surfaces are glistening and lustrous, yet they seem bathed in shadow. Its notes seem

distinct and abrupt, and yet they linger like ghosts. V V, too, seems at once human and thoroughly alien, recognisable and yet frighteningly unfamiliar. *Glitch*, in other words, is terrifyingly good.

A woman who likes to do things her own way - she parted ways with Island Records after refusing to allow the release of a \$350,000 video she deemed simply "shit" V V is full of contradictions, radiating power and calm simultaneously. Glitch therefore has an ecclesiastical feel to it that hasn't been heard in electronic pop music since, perhaps, Enigma graced the charts – something evident in its atmospheric opening track, Bells, which samples Buddhist chanting - and yet its spiritual heart is hidden at times behind an icy, futurist exterior crafted with producer Nearly Native. Money Sex Power, may be, as



she sings, "all about pride, all about rising from the ground", but it's strangely hostile: there's no room for compromise here. Her voice boasts the ferocity of Sinéad O'Connor's, but the strange way she sings – as though her lips are permanently pursed together – insists you sit up and take notice.

That she talks of trap music and grime as central to *Glitch*'s aesthetic need not warn off those unversed in such modern genres. In fact, so seductive is it that it could be seen as a window into these worlds. Instincts may revolve around a sluggish rhythm and brittle splashes of electronic percussion, but the space it enjoys is intoxicating, while the robust thrust at the heart of Fractured feels utterly unyielding. By the time she announces, on Ultraviolet, that "we are not from this planet", you'll want only to know how to visit hers. Glitch will get right under your skin. WW

CHVRCHES Every open eye

VIRGIN EMI / GOODBYE RECORDS





That Chvrches emerged from the leftfield stomping grounds of Glasgow's indie scene perhaps helps account for the manner in which they were critically embraced so soon after their 2011 formation. lain Cook was a member of post-rockers Aerogramme, who were signed to The Delgados' label Chemikal Underground around the turn of the century, while Martin Doherty had performed in the live lineup of fierce shoegazers The

Twilight Sad. Their decision to invite Lauren Mayberry, an occasional music journalist, to sing on their first demos led to a dramatic change of direction, and soon the NME, Pitchfork and the BBC – who included them on their Sound Of 2013 list – championed them, leading to sales of half a million for their debut album, The Bones Of What You Believe, and comparisons with acts like Grimes and Purity Ring.

In many ways there's little groundbreaking about Chvrches: they're a pure representation of the Eighties commercial synthpop aesthetic. Their gargantuan, glossy production present a frigid, almost robotic face to the world, their more human aspects only revealed in Mayberry's lyrical contributions, like Leave A Trace's "I know I need to feel relief". But this chart-friendly pop is full of



Danny Clinch

conviction, and more muscular and sinister than at first it appears, offering greater depth than the trashy electro-clash movement a decade ago, and considerably more drama.

Huge slabs of monstrous synths match Mayberry's staccato, high-pitched delivery on Never Ending Circles, which boasts the latent brutality Of Gary Numan's Cars, while Clearest Blue's chorus makes little attempt to disguise its love for Depeche Mode's Just Can't Get Enough, albeit on a

dark and stormy night. Keep You On My Side manages the unlikely feat of mixing OMD with SAW, while Empty Threat provides a breathlessly excitable ride without breaking a sweat. Mayberry's voice can sometimes sound more shrill than sugary, but the aching Afterglow, a strippedback torch song, confirms a welcome gentler side to her nature. Chvrches provide plenty of excuses for devotion, then, though it's perhaps less radical than has been suggested. WW

SQUEEZE CRADLE TO THE GRAVE

VIRGIN FMI





Hearing Chris Difford's distinctive, double-tracked voice again, it's impossible for those of a certain age not to disappear into a world of Ford Fiestas, Lyons Maid icelollies, and belted trousers with tucked-in, polyester shirts. The nostalgic might of Squeeze's early years is such that just a few bars of Pulling Mussels (From The Shell) or Cool For Cats can instantly transport one back to a time when summer school breaks seemed endless, when it was acceptable to

sing about sex behind holiday chalets, and Jools Holland wasn't thoroughly irritating.

This, presumably, is a key reason why their long overdue new album provides the soundtrack to Danny Baker's upcoming sitcom about his mid-Seventies teenage youth, Cradle To Grave, starring Peter Kay (that and the fact that it's set in Deptford, where Difford and Glenn Tilbrook grew up alongside Baker.) Listening to Happy Days, for instance, takes one straight back to an innocent, pre-budget airline era, when one would "pack up a suitcase, drive to the coast' and simply "take a break down the road" during "the haze of summer", while Only 15 recalls clumsy, tentative first steps towards romance, with the accompanying, illicit thrills, and inevitably a mother who insists, "You must be in by nine". Ah, memories of childhood...



But Difford and Tilbrook have always offered craft of a superior nature that's about more than mere sentimental reminiscences. Their melodies twist and turn in unexpected ways that nonetheless soon seem entirely logical, and this fourteenth album - Squeeze's first new material since 1998's Domino - offers plenty of reminders, not least the peculiarly English disco-funk of Nirvana, and a title track bolstered by breezy piano chords and a euphoric gospel

choir. But it's the lyrics that dominate, with recollections of school in Top Of The Form ("I stayed at home and watched Starsky & Hutch") and sticky remembrances of hormonal surges in Haywire. The choir also returns for Open, a wonderful, celebratory story of a father saved by a new marriage – "She had offered amnesty for a multitude of sins" – leading one to hope that perhaps this album, too, will prove another, prosperous union for Squeeze. **WW**

SANANDA MAITREYA THE RISE OF THE ZUGEBRIAN TIME LORDS

TREEHOUSE PUBLISHING





It is, they say, rude to mock those less fortunate than us. Luckily, Sananda Maitreya – The Artist Who Formerly Signed His Name As Terence Trent D'Arby – isn't less fortunate at all. One might even envy his life as a platinum-selling, Grammy-nominated artist, married with two kids to a glamorous Italian TV presenter. Whatever: it's hard not to fall off one's seat when, after just

one song – a rough and ready cover of The Beatles' You're Gonna Lose That Girl, which ends with an additional, clearly significant question, "Boys? Are you buzzing?" – he breaks into Blanket On The Ground and asks, "If six and three are nine/Will you always be mine/Even though I'm green?"

If that's not enough, from there he launches into the provocatively-titled *The Marriage Of Nigaro*, a song that refers to – amongst many odd characters – Guitar John, who's "bipolar with his bifocals on", before *Giraffe* points out that "Your neck is longer than my path/ But equal to my distance". *Les Paul Man* meanwhile confides that "Love is love/ It will never work/ Because you are a lesbian/ And I am a Les Paul man." We're still only six songs in. If we've not already died laughing, that is.



Weirdly, though, The Rise Of The Zugebrian Time Lords Volumes 1 & 2 isn't really quite as preposterous as its title or its lyrics suggest. Maitreya/D'Arby and his band may be buzzing so wildly that they're waking up the neighbours several blocks away, but he still sings as if he's the love child of Smokey Robinson and Sam Cooke though this, as the Les Paul man suggests, would obviously most likely "never work" either - and he remains just as adept as ever at burying worms in our ears in

the manner of a blind gardener. In fact, anyone who can succeed in making his audience happily sing along with lines like "Giraffe, I'd like to have your autograph/ Please sign it to 'Sananda'/ And wave your magic wand all over me" really has to be worth his (rock) salt. One might see the advantages in pacing oneself a little better than Sananda Maitreya seems to manage, but nevertheless, this may be as close as one will ever get to what he's smoking. Lucky man... WW



RICHARD HAWLEY HOLLOW MEADOWS

PARLOPHONE RECORDS





It's perhaps surprising that Richard Hawley's last album, the relatively raucous Standing At The Sky's Edge, proved his highest charting, but for its follow-up the former Longpig, Pulp member and proud Dee Da returns – for the most part – to the subdued tones of his earlier solo releases. Hollow Meadows is all slow motion guitars, gently brushed drums, and a croon that's earned him regular, fitting comparisons to Roy Orbison, even if, these

days, it has an added Joe Cocker gruffness.

Setting asides the angered, political themes, Hawley focuses on the preoccupations of middle age, with I Still Want You a wonderful encapsulation of enduring love, Nothing Like A Friend seeped in affection, and the piano and cello shades of Tuesday pm full of quiet regret. There are exceptions: Heart Of Oak addresses his friendship with folk singer Norma Waterson – "You're precious to me/Like Blake's poetry" – and Which Way amps things up, concluding with a squealing guitar solo. Overall, though, Hollow Meadows underlines Hawley's status as a master of poignant songwriting and a lyricist of rich, sincere sentiment. He's capable of making Sheffield's loneliest, darkest streets seem welcoming. As he says, there's nothing like a friend. WW

ELLA EYRE FELINE

VIRGIN EMI





Given her three Top 20 hits, and two Top Five smashes as a featured artist, it's imprudent to suggest Ella Eyre doesn't know her own strengths.
Listening to the 21 year old's debut, however, some of those biggest songs prove the most frustrating. Together, If I Go, future single Good Times and Gravity – a collaboration with DJ Fresh – are strong showcases for Eyre's powerhouse voice, but each one is marred by scattergun, drum'n'bass

percussion tracks so restless they sound like they've slept less than Margaret Thatcher. Clearly, this is a sound 'the kids' can't resist, but perhaps Eyre is more impressive when she appears less desperate to be contemporary. The success of Comeback - a sassy piece of upbeat soul - suggests there's a commercial appetite for her less frantic material, even if its cause may have been furthered by potty-mouthed lyrics like "Just take that pain and let that motherf***er burn".

With luck, therefore, the hits won't overshadow the likes of Deeper, Two and All About You, which display a playfully retro, Amy Winehouse-like swagger, or Even If, an earnest piano ballad. Even better is the witty Typical Me, inexplicably buried at the album's end despite a monstrous hook that declares, "This is the f***-up of the year". It's not. **WW**

ANE BRUN When we are free

BALLOON RANGER RECORDINGS





Given her prolific nature – five 'proper' albums, one demos album, one rarities collection, three live albums and a Best Of in just a dozen years – it's surprising to discover that Norwegian Ane Brun's sixth studio album was inspired by weeks confined to bed. That an illness provoked a more positive approach to her work is equally improbable, but it's evident throughout this exquisite collection of songs that find her harking back to the musical

loves of her youth, combining them with the sophisticated songwriting of 2011's *It All* Starts With One.

Brun's delicate voice still aches with sadness, but there's a subtly uplifting quality to songs like the string-adorned Hanging and Miss You More, its tale of unreciprocated love traced out over a graceful fretless bassline. Elsewhere, she adopts a feline Eartha Kitt vocal style on the trip-hop of You Lit My Fire, and draws upon a fondness for early Mo'Wax on the sparse, kettle drumheavy Directions. Shape Of A Heart exhibits a fascination with Middle Eastern tunings, Brun's voice warbling with rare precision, but she's at her best at her most fragile, as on the heartbreaking Still Waters and the bare acoustics of All We Want Is Love. Thanks, ironically, to poor health, Brun remains on top form. **WW**

VANGOFFEY TAKE YOUR JACKET OFF & GET INTO IT

STRIKE FORCE ENTERTAINMENT





You can get a flavour of former Supergrass drummer and songwriter Dan Goffey's debut solo album from its first line: "I shot out of my old man's shooter summer of '73". This quickfire wit – part lan Dury, part David Bellamy – is indicative of the dextrous wordplay and vitality to be found on this concise, 31-minute collection. Unlike his former bandmate Gaz Coombes, Goffey doesn't

seem to have matured much. This, however, is no criticism: Trials Of A Modern Man has all the youthful energy of their former band as it struggles to come to terms with the work/life balance, while You You yound opens with a glam-rock beat and a sample of a coke-fuelled rant – "I know him, right, Banksy" – that hoists its orator gleefully on his own petard.

There's more of that glam influence with the slick guitar riffs of Beta Man, but Spilt Milk, with its Tubeway Army-on-poppers backing, harks back to earlier days of bad behaviour with lines like "I've got the rock and roll shakes". Sucker even impressively rhymes "verbal gymnastics", "modern day classics" and "intellectual geriatrics" over a funky, Spiders From Mars arrangement. Boisterous, brilliant fun. WW



BLANCMANGE

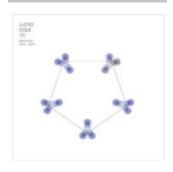
NIL BY MOUTH

BLANC CHECK RECORDS





Distinctively different to this year's Semi-Detached, Nil By Mouth was initially only made available in limited avantities for shows at London's Red Gallery in May. A collection of moody instrumentals in the tradition of the former duo's earliest work, recorded by Neil Arthur, plus a 2005 rework with Stephen Luscombe of Holiday Camp, it's an often sparse collection, with Fall and So Long Ago providing pleasantly meandering, ambient diversions, offset by more structured, obviously melodic tracks like Cistern. Crystals Of Zircon has a pleasantly Seventies feel, and Matters Of Life trips along like a Morcheeba backing track. There are inevitable nods to Kraftwerk, too, on Eleanor and R&P. A delightful little curio. WW



LLOYD COLE

1D

BUREAU B



Unless you've been following Lloyd Cole closely for the past few years, 1D might seem a little curious. It's not an album of One Direction covers, nor does it find him exploiting the songwriting skills that won him fame with The Commotions: it's an album of modular synth experiments, outtakes from Selective Studies Volume 1, 2013's collaboration with Cluster's krautrock veteran Hans Joachim Roedelius. Cole calls them 'slight pieces', but their abstract shapes mean that what they lack isn't clear. All blips, bleeps, miniscule melodies and random repetitions, these sketches have a strangely

hypnotic effect, their fragile circuitry

calming. Get weird on me, babe! WW

occasionally taxing, but more often than not



NICOLAS GODIN

CONTREPOINT

BECAUSE MUSIC







Nicolas Godin is better known as the founder of Air, but Contrepoint finds the former architect immersed in his twin loves. Johann Sebastian Bach and pianist Glenn Gould. There are echoes of Air's previous work in the muffled percussion and muted bass of the Gainsbourgian Widerstehe Doch Der Sunde - with its German vocal courtesy of Gordon Tracks a.k.a. Phoenix's Thomas Mars — and the soft-focus romance of Clara, but, aside from echoes of Wendy Carlos' Switched On Bach on opener Orca, this eccentric collection rarely gives away its inspiration, instead offering sophisticated lounge-jazz (Club Nine), orchestrated electronica (Glenn) and David Axelrod-style, baroque excursions (the painfully titled Bach Off). WW

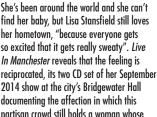


LISA STANSFIELD

LIVE IN MANCHESTER

EARMUSIC





2014 show at the city's Bridgewater Hall documenting the affection in which this partisan crowd still holds a woman whose multi-million sales are often forgotten. This at times sounds like it was recorded at the back of the room, but it's a still decent document of slick, funky, soulful performances covering her entire career, from All Around The World to tracks off her last album. Change, via her cover of Barry White's Never, Never Gonna



CARLY RAE JEPSEN

E.MO.TION

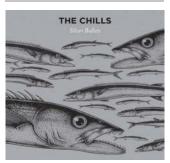
SCHOOLBOY RECORDS/INTER-SCOPE







In case you're unaware, Canada's Carly Rae Jepsen made it clear earlier this year that she "really, really, really, really, really, really" likes you. She roped in Tom Hanks to lip-synch (badly) alongside Justin Bieber for the undeniably catchy I Really Like You's video, while E.Mo. Tion features a roll call of producers and co-writing credits, including Sia, Greg Kurstin, Shellback and Mattman & Robin. This is a precision-engineered, populist feast of Eighties-referencing tunes for those who are too young to remember the decade, and you'd better like it, because - especially for those with kids — it's going to be as inescapable as her earlier Call Me Baby. In other words, really, really, really, really, really, really inescapable. WW



THE CHILLS

SILVER BULLETS

FIRE RECORDS





One of the rash of Flying Nun Recordsaffiliated, Dunedin-based acts of the Eighties, New Zealand's The Chills never matched critical expectations, their tremolo-heavy indie guitar sound failing to connect commercially, even despite 1990's rapturous Heavenly Pop Hit. Their first full length in 19 years finds Martin Phillips delivering astute lyrics over chiming guitars, with the effervescent America Says Hello as good an indication as any that little has changed, even if Phillips is now suffering from hepatitis C. Warm Waveform has an affectionate, melancholic feel, while Pyramid/When The Poor Can Reach The Moon is an ambitious. eight-minute suite of shifting textures. A children's choir on the lovely Tomboy lends added poignancy to proceedings. WW



BEN FOLDS

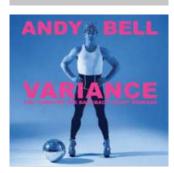
SO THERE

NEW WEST





Nashville's Ben Folds is a creatively restless individual. Having recorded solo albums, and as Ben Folds Five, and having collaborated with musicians (Amanda Palmer), actors (William Shatner), writers (Nick Hornby) and comedians ('Weird Al' Yankovic), he broadens his horizons once more. So There features eight tracks recorded with classically-trained sextet yMusic (St Vincent, Bon Iver), and a 21-minute Concerto for Piano and Orchestra performed by the Nashville Symphony Orchestra. The latter is perfectly accessible to anyone who's ever enjoyed Gershwin, while the more conventional songs display Folds' typical wit in baroque surroundings completely free of bass, with the mournful Not A Fan and the laidback, ELO-like Phone In A Pool particular standouts. WW



ANDY BELL

Give You Up. WW

VARIANCE: THE 'TORSTEN THE BAREBACK SAINT' REMIXES

STRIKE FORCE ENTERTAINMENT



The idea of an album of remixes of Andy Bell's "theatrical pop-song cycle of musical postcards from the hotspots of memory" about "semi-immortal polysexual sensualist" Torsten The Bareback Saint is... strange. We get five variations of Weston-Super-Mare: a radio edit of the original, an 'Extended Version' (56 seconds longer!), an Erasureesque one, a Moogy one and a spooky, almost a cappella 'Industrial Soundscape Mix'. Two more radio edits — I Don't Like and Fountain Of Youth - seem superfluous, as does a four-minute medley of the original album. There's camp fun in an 'Electropop Remake' of Bingo Hall Baby, but only a compulsive completist needs this in addition to the superior source material. WW



NEW ORDER SINGLES

Warner bros.









Largely similar to the 2005 release of the same name, this collection has been remastered, is available as two CDs or a 180g 4LP set, and features some different mixes as well as I'll Stay With You from 2013's Lost Sirens.

There are several 7-inch radio edits, which might cause consternation among New Order's 12-inch fans. The truncated version of Everything's Gone Green doesn't allow for the full immersive experience;

likewise, Thieves Like Us stops short of the beauteous extended iteration. And obviously it should be illegal to include anything but the whole of True Faith. So yes, a compilation of every New Order single in 12-inch form – an update of 1987's Substance, effectively would be a desirable artefact. They could even call it Artefact. Very Eighties Factory.

Regrets aside (and obviously Regret is here), what you have on Singles is some of the greatest music ever made, from Ceremony to Turn, 1981 to 2005 (plus the Lost Sirens addendum). This was a period during which they impacted the development of electronic pop, especially up to 1989's Technique and its singles Fine Time, Round And Round and Run 2. You can hear them tentatively testing the water and trying to escape Ian Curtis' giant shadow on Ceremony.



Procession is a dour form of trance mission; Temptation is an exhilarating release from their own oppressive history. By Blue Monday the metamorphosis from dark voyagers to ecstatic purveyors of pristine disco is complete. Confusion is a companion to Freeez's I.O.U. Thieves Like Us and The Perfect Kiss are rapturous and rhythmic. The Low-Life and Brotherhood singles - Sub-Culture, Bizarre Love Triangle, and the nonalbum releases Shellshock

and State Of The Nation - are more than mere segues before New Order's totemic sojourn in Ibiza. If Technique is climactic, 1993's Republic is underrated: World and Spooky scratch the surface of its shiny techno-pop. The rocky Get Ready singles lack NO's glacial immaculacy and the Sirens' Call ones are almost self-parodic, but Here To Stay is a fabulous attempt to answer the question: what do pioneers of future music do for an encore? Paul Lester

ERASURE

ALWAYS: THE VERY BEST OF ERASURE

MUTE





This latest Erasure hits compilation comes in two iterations. First, there's a single CD of 20 hits, all single versions, in chronological order, although it doesn't include every one of their single releases, if that makes sense.

So it starts with their 1985 debut single Who Needs Love Like That? (No. 55), then misses out Heavenly Action, their second single that only reached No. 100 the same year, moving straight on to third single Oh L'Amour (No. 85, 1986). Then it's Sometimes (No. 2), it skips follow-up It Doesn't Have To Be (No. 12, 1987), going onto Victim Of Love (No. 7), The Circus (No. 6), Ship Of Fools (No. 6, 1988) and Chains Of Love (No. 11). There's no River Deep, Mountain High cover from their most prolific year for hits, just A Little Respect (No. 4), Stop! (didn't chart)

and the equally exclamatory Drama! (No. 4, 1989). You Surround Me (No. 15) is left off, Blue Savannah (No. 3, 1990) is here, Star (No. 11) isn't, Chorus (No. 3, 1991) and Love To Hate You (No. 4) are included, then it's Take A Chance On Me (from 1992's Abba-esque EP, No. 1), Always (No. 4, 1994) and Fingers & Thumbs (Cold Summer's Day) (No. 20, 1995) - leaving out the Who Needs Love Like That? remix (No. 10, 1992), Run To The Sun (No. 6, 1994), I Love Saturday (No. 20) and Stay With Me (No.15, 1995).

Then there is a giant leap forward in Erasure-time with Breath Of Life (No. 4, 2005), Be With You (didn't chart, 2011) and Elevation (didn't chart, 2014), culminating with a remix by David Wrench of Sometimes. Obviously, then, it's not a complete collection



of the duo's 51 - count 'em – singles, and there are some rather strange, high-charting omissions, but it does leave the door open for a comprehensive double- or triple-CD trove.

Always also comes in a 3CD deluxe package. CD1 is as above, while CD2 and CD3 are full of remixes - 12 on one, 11 on the second. Of interest on CD2 are the Grumbling Fur remix of The Circus, the Vince Clarke Sync 82 remix of Stop!, Moby's Vegan Mix of Chorus,

the BT remix of Elevation and the LFO Modulated Filter Mix of Love To Hate You. CD3's stand-outs include Daniel Miller and Rico Conning's take on Victim Of Love, William Orbit's Interstella shake-up of Star, The Grid's mangling of Am I Right? and The Beatmasters' Galactic etherealisation of Run To The Sun. Still, no amount of digital warping can disguise Clarke's unique computer melodies or Andy Bell's none-more-human warble. PL

A - HAHUNTING HIGH & LOW SUPER DELUXE BOX SET





A-ha mark the 30th anniversary of the release of their debut album with its most expansive iteration to date: a four-CD/ DVD Super Deluxe affair with B-sides, two dozen rare and unreleased demos, the full album in early and alternate mixes, videos, plus a sumptuous 60-page hardback book filled with rare photos and stories. The album, of course, is unimpeachable, and takes up CD1, but it's only a fifth

of what's on offer here. The second CD of demos of 1982-'84 vintage are fascinating: Take On Me is a mere doodle, although the melody is intact from the off. Presenting Lily Mars essays a kind of electro cabaret. Nå Blåser Det På Jorden gives some indication of what might have happened to a non-English-singing A-Ha: obscurity knocking, probably, for the Norwegian trio. The Sphinx is an early version of Train Of Thought. Dot The I, The Love Goodbye, Nothing To It, Monday Mourning, All The Planes That Come In On The Quiet, You Have Grown Thoughtful Again, What's That You're Doing To Yourself In The Pouring Rain and Never Never suggest that either Hunting High & Low could have been a creditable double, or that there was an album of rain-lashed



woe ready to go between Hunting... and Scoundrel Days. Go To Sleep, in particular, is a beauty of a synth lullaby; Never Never is intriguing, all fast white funk guitar and elements of what would become The Sun Always Shines On TV.

Disc 3 features assorted singles, extended and/or dub mixes and B-sides including the lovely Driftwood. Disc 4 contains previously unreleased alternate mixes such as the Video Version of Take On Me

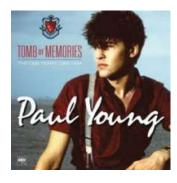
and an Early "NYC" Mix of Dream Myself Alive. The fifth disc is of videos, including three versions (one unseen) of Take On Me, Steve Barron's Hunting High & Low and The Sun Always Shines promos, and Candace Reckinger and Michael Patterson's Train Of Thought. With a brand new A-ha album soon out and more Deluxe Editions and vinvl reissues coming, not to mention that tour, it's a great time for A-ha lovers. PL

PAUL YOUNG TOMB OF MEMORIES 1982-1994

SONY







It's easy to forget just how good a blue-eyed soul singer Paul Young was, let alone how popular. Tomb Of Memories aims to rectify that with four CDs of classic tracks, rarities, newto-CD cuts, demos, previously unreleased alternate versions/ mixes of album tracks (and hit singles) and live/acoustic performances, along with unheard songs recorded during

the sessions for The Secret Of Association (1985), Other Voices (1990) and The Crossing (1993).

On CD1 are the original seven-inch versions of Iron Out The Rough Spots and Love Of The Common People, a demo of Tears For Fears' Pale Shelter, and Oh Women, written by Jack Lee, composer of Blondie's Hanging On The Telephone. The second CD focuses on The Secret Of Association. There's a terrific version of The Chi-Lites' Oh Girl on CD3, plus the unheard Coralie. CD4 finds Young tackling everything from Crowded House's Don't Dream It's Over to The Isley Brothers' Don't Let Me Be Lonely Tonight, plus Love Has No Pride, another unplugged' effort recorded at Abbey Road in 1994. With a 24page booklet including an essay by Daryl Easlea, this is a tomb worth exhuming. PL

EVERYTHING BUT THE GIRL

WALKED WOUNDED/ TEMPERAMENTAL

EDSEL





These casebound editions of the 1996 and 1999 Virgin albums mark EBTG's dive into the dance ocean in the wake of the epochal Todd Terry remix of 1994's Missing. They're 2CD remastered editions, with notes by Tracy Thorn and Ben Watt, lyrics, photos and ephemera from their own collection. First, Walking Wounded is a classic of dolorous drum'n'bass and

forlorn trip-hop featuring the Top 10 singles Walking Wounded and Wrong, as well as Single and Before Today. There are three live tracks from Tokyo, 11 remixes chosen by Watt, and four demos. Temperamental was a sequel, of sorts, with singles The Future Of The Future, Five Fathoms and Temperamental. You get the non-album B-side Firewall, outtake Come In and a live title track from Kentish Town's Forum, plus 10 remixes selected by Watt for CD2 by the likes of Kenny Dope and Fabio. Blame is like listening to a disconsolate LTJ Bukem, Hatfield 1980 is a sorrowful reminiscence from Thorn, while Lullaby Of Clubland captures the mood of these melancholy transmissions from the heart of Saturday night. PL



JOY DIVISION SUBSTANCE









Substance is the Joy Division singles compilation, originally released in 1988. It comprises the four singles that didn't appear on Unknown Pleasures (1979) or *Closer* (1980) - Transmission, Komakino, Love Will Tear Us Apart and Atmosphere - plus their B-sides. Then you get all the tracks first issued on EPs, the An Ideal For Living comp, and the two Factory Records samplers (A Factory Sample and Earcom

2: Contradiction). In addition to the 17 tracks from the 2010 CD version of Substance are the 'Pennine' version of Love Will Tear Us Apart (canned after Martin Hannett and Ian Curtis expressed their dislike), and As You Said, an instrumental Warsaw track that, in its raw state, sounds like a transmission from a satellite lost in space. Warsaw's self-titled track kickstarts the album, and from its 3 5 0 1 2 5 Go! onwards there is no let-up. Leaders Of Men has a cold menace, the lyric to Digital ("Feel it closing in") makes sense when you learn it was the last song ever performed by Joy Division, and Autosuggestion is a strange kind of dub. Transmission and Atmosphere are as darkly powerful as ever, but it's the lesser-known tracks such as From Safety To Where that are most chilling. Available as a single CD or double-LP set. PL



MATTHEW SWEET AND SUSANNA HOFFS

COMPLETELY UNDER THE **COVERS**

EDSEL







Available as a four-CD or six-LP box set, this is a cornucopia of covers from Matthew Sweet and ex-Bangle Susanna Hoffs. Fifty-seven acts are reworked. On CD1 they handle the big boys: The Beatles' And Your Bird Can Sing, Dylan's It's All Over Now, Baby Blue, Neil Young's Cinnamon Girl, The Who's The Kids Are Alright, the Velvets, The Beach Boys. CD2 strays further from the canon, with takeoffs of The Raspberries, Big Star and Todd Rundgren. They head into the late-Seventies on CD3 (Ramones, Blondie, a brave stab at Television's Marquee Moon) while CD4 is Eighties-centric: REM, XTC, Prince, The Smiths and more get Sweet/Hoffs makeovers. PL



ROSE MCDOWALL

CUT WITH THE CAKE KNIFE

NIGHT SCHOOL







This long-lost album from Rose McDowall, one half of Strawberry Switchblade, was recorded in 1988-'89, following her split with Jill Bryson. The recordings were intended to be a follow-up to SS' debut album from 1985, with contributions from, among others, Einar Örn of The Sugarcubes and songs about Genesis P Orridge of Psychic TV/Throbbing Gristle; this is the album that marked McDowall's transition from pop star to outlier of the neo-folk and post-industrial scenes. Sessions in London and Iceland led to sonas with the perky poignancy of Tibet and Crystal Nights. As McDowall says in the sleevenotes: "They're real sad sonas, about real life. I've had people come up to me to say I'd connected with them and helped them." PL



WET WET WET

PICTURE THIS

UNIVERSAL





Picture This, from 1995, was the sixth Wet Wet Wet album. You may remember it from the singles Julia Says, Don't Want to Forgive Me Now, Somewhere Somehow, She's All On My Mind and Morning. No? Oh, it also featured Love Is All Around. Ring any bells? This 20th anniversary edition features the original album plus rarities, B-sides, live tracks and demos. You also get a DVD of their All Around And In The Crowd Wembley Arena concert, as well as promo videos and Top Of The Pops performances. And there's a 36-page booklet telling the story of the album, including new sleevenotes and band interviews along with photos and memorabilia, and a recreated fanclub 'zine from 1995. It's a veritable Wet-fest. PL



ALANIS MORISSETTE

JAGGED LITTLE PILL

RHINO





Twenty years ago, the third studio album (and international debut) by Alanis Morissette was everywhere. Market saturation by this anniversary reissue may not be quite as complete, but that's because most of the planet - well, more than 33 million of them already own a copy. You oughta know (see what I did there?) this classic of lateadolescent (Morissette was 20 at the time) female post-grunge pop angst already, but if you don't, this is the version to get: a fourdisc affair featuring a remastered album, a disc of archive demos handpicked by the artist and a previously unreleased concert from 1995, as well as 2005's Jagged Little Pill Acoustic — and Morissette also reflects back on the album in a new essay. PL



THE BLUETONES

RETURN TO THE LAST CHANCE SALOON/SCIENCE & NATURE

UNIVERSAL





These are expanded versions of the second and third albums, from 1998 and 2000, by the Britpop heroes who had 13 Top 40 singles and three Top 10 albums, now reissued with extra tracks and new sleevenotes, ahead of the 20th Anniversary reissue of debut Expecting To Fly early next year (go figure). Last Chance... has Solomon Bites The Worm, If ... (which, let's be honest, was in hock to The Stone Roses), the hazy Sleazy Bed Track, and psychedelic live fave 4-Day Weekend. Science & Nature, meanwhile, comes with the Byrds-like Keep The Home Fires Burning and the countrified Autophilia, both Top 20 hits. PL



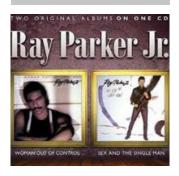
CANDI STATON NIGHTLITES

SANCTUARY





This is a reissue of Staton's 1981 album for Joe and Sylvia Robinson's Sugar Hill Records, which specialised in rap at the time. It sounds very 1981, with that postdisco sound evincing a slight shift towards the electronic — heard on the Prelude, West End and SOLAR labels. The album was a reunion with Young Hearts producer Dave Crawford, and you can hear echoes of that single on opener Love And Be Free, on Count On Me, even on the cover of Elvis' Suspicious Minds, oddly. In The Still Of The Night is a virtual rewrite of Diana Ross' Love Hangover, and there's a shimmering ballad, Hurry Sundown, penned by Deniece Williams, who was on a roll at the time. Not sure about the rap on The Sunshine Of Our Love, but otherwise this is fine. PL



RAY PARKER JR

WOMAN OUT OF CONTROL/SEX AND THE SINGLE MAN

SONY



This is a 2CD set comprising Mr Ghostbusters' two early-to-mid-Eighties albums, one from 1983, the other from 1985. Woman Out Of Control was the follow-up to the singer/ songwriter/funkateer's 1982 solo debut The Other Woman; it features a new version of Jack And Jill (Back Up The Hill) by his old outfit, Raydio, and specialises in the sort of serviceable machine funk that marked the transition from disco to electro. Sex And The Single Man lives up to its title with tracks such as I'm A Dog, One Sided Love Affair and Girls Are More Fun, although with feminists lining up to bash him, he penned an album closer called Men Have Feelings Too, just in case. PL



HEATWAVE

TOO HOT TO HANDLE/ CENTRAL HEATING

CHERRY RED





Here, on two separate CDs, are the first two albums from the Anglo-American funksters who boasted, in their ranks, Cleethorpes' Rod Temperton. You may have heard of him - he wrote Rock With You, Off The Wall and Thriller, and he also wrote everything on their 1976 debut, including dancefloor-filler Boogie Nights and killer ballad Always And Forever. Central Heating (1978) is similarly split between fast/funky and slow/sultry and comes with the sensational The Groove Line and the seductive Mind Blowing Decisions. At the studio controls was Barry Blue, the alam-era producer who had hits of his own with Dancin' (On A Saturday Night) and Do You Wanna Dance in 1973. PL



ASHFORD & SIMPSON

SEND IT/IS IT STILL GOOD TO YA/STAY FREE

BBR







Here are three separate CDs, plus bonus tracks, from the (married) Motown songwriting team behind Ain't No Mountain High Enough and Ain't Nothing Like The Real Thing; namely their three late-Seventies albums. Send It (1977) features the hardedged funk of Don't Cost You Nothing and an instrumental version of Bourgie Bourgie, later covered (with lyrics) by Gladys Knight. Is It Still Good To Ya (1978) contains It Seems To Hang On (litigiously similar to Kashif's Back To Love for Evelyn King), plus uptown funk and chic disco suited to the new era. Stav Free (1979) sounds like a companion piece to Donna Summer and Diana Ross' output of the same period. PL



SILVER CONVENTION

SUMMERNIGHTS





Silver Convention were a studio outfit born in Munich, much like the Summer/Moroder/ Bellote dream-team. They had huge hits with Fly, Robin, Fly (1975) and Get Up And Boogie (1976), fine examples of blank Eurodisco and machine delirium with vaporous female vocals. Summernights features Telegram, the song with which they represented Germany in Eurovision 1977 (in which they finished eighth, fact fans). This is auintessential glitterball fare (there's even a track called Disco Ball), heavy on the shivering strings, glacial (dis)passion and iced-over Philly rhythms. Bonuses include the single version of Telegram and the 12-inch disco edit of Ain't It Like A Hollywood Movie that oozes late-Seventies summer holiday romance. PL



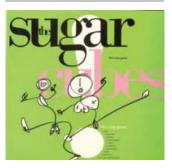
NICK KAMEN

NICK KAMEN

CHERRY POP



He didn't just model Levi jeans. No, he was a recording artist as well, as this self-titled set from 1987 amply demonstrates. Maybe "amply" is stretching it. But on this deluxe edition of his debut (his only LP to chart in the UK, although later ones did enjoy some success in Germany), featuring a second CD of extended mixes and 'dub' instrumentals, there is plenty to recommend, such as: the Madonna-penned single Each Time You Break My Heart, which she was crazy to give away; the version of Stevie Wonder's Loving You Is Sweeter Than Ever, and the self-penned Miss You, which isn't half bad. Voice fascists might baulk at his reedy tenor, but listen beyond it and you can hear a young man "hurting inside", to quote his best song. PL



THE SUGARCUBES

LIFE'S TOO GOOD

ONE LITTLE INDIAN





This is where Björk started — in an Icelandic outfit who made a rapturous racket like a cross between dream-pop and anarcho-punk, with splashes of avant-jazz and outer-space skiffle. This reissue of The Sugarcubes' 1988 debut doesn't appear to be timed to coincide with anything, which suits its surreal spirit. Birthday is the woozy, off-kilter highlight; it was some introduction to Björk then, and it remains virtually unparalleled 27 years on, unless you own a copy of a record in which Liz Fraser attempts scat-singing over Louis Armstrong at warp speed. Elsewhere, Motorcrash, Delicious Demon and Deus prove Birthday was no fluke, and although Einar Örn is still an acquired taste, there's an awkward beauty in this music. PL



BELINDA CARLISLE

THE CD SINGLES 1986-2014

DEMON





This is a whopper: a 28CD collection gathering up the singles, B-sides and additional mixes issued across the different formats of each single released in the US and UK. Actually, make that 29 because there's a bonus CD including edits, mixes and the sought-after In My Wildest Dreams from 1987 film Mannequin. It all kicks off with the early IRS singles Mad About You, I Feel The Magic and Band Of Gold before moving onto The Successful Years represented by Heaven Is A Place On Earth, I Get Weak, Circle In The Sand and the rest, the singles from her three later Virgin/MCA albums (Runaway Horses, Live Your Life Be Free and Real) and finally the ones from Chrysalis album A Woman And A Man. Exhaustive if not exhausting. PL



WE LOVE DISNEY

VARIOUS

VERVE





Here's something maybe nobody was asking for, but now that it's here you'll be like, "Why didn't anybody think of that before?" It's a host of stars — including Ne-Yo, Ariana Grande, Gwen Stefani and Jessie Ware interpreting Disney classics, as chosen by the stars themselves and produced by the David (Bublé, Aguilera) Foster. Young family members will love Jhené Aiko's take on In A World Of My Own/Very Good Advice from Alice In Wonderland, and obviously you haven't lived till you've heard Fall Out Boy singing I Wanna Be Like You (The Monkey Song) from The Jungle Book. The album climaxes with a rendition of Disney park theme song It's A Small World, performed by all of the artists. Merry (early) Christmas. PL



CREATION ARTIFACT VARIOUS

CHERRY RED





Subtitled The Dawn Of Creation Records 1983-85, this is the full story of the early years of that quintessential mid-Eighties indie imprint, told over five CDs. This is Creation B.O. - Before Oasis, before the label became popular/populist, before they became the critics' choice with signings such as MBV and their shoegazing progeny such as The Boo Radleys and Ride. They were the label with the no one-likes-us-and-we-don't-care

attitude, and Creation Artifact is a deluxe package for a record "company" (term used advisedly) that was the scratchy, scruffy antithesis of mid-Eighties pop-soul bombast. Housed in a lavish book are two CDs of early singles, a disc of rarities and album tracks plus some live cuts from Alan McGee's legendary Living Room club, one of demos and a final disc of BBC Sessions, all topped off by a big essay from Neil Taylor, the journalist who lionised many of these bands in the NME.

It's a veritable twee-fest, a haven for winsome young creatures with bowl cuts and fringes (boys and girls), dressed like overgrown schoolkids on an infantilist tip, with a defiant "normcore" stance. It might sound like an odd thing to say about a 124-track collection, but the omissions are most immediately striking. Whither



The Weather Prophets' Almost Prayed, Jasmine Minks' Cold Heart and The Bodines' I Feel? You get Primal Scream with fabulous fey jangle It Happens, but no Velocity Girl, the track that begat The Stone Roses. But you do get the still deeply odd The Legend! wondering about '73 In '83, The Loft's Up The Hill And Down The Slope. The Jesus And Mary Chain's Upside Down, plenty of Biff Bang Pow!, Pastels, Bodines,

Prophets, Moodists, Minks, Meat Whiplash... the latter were named after a song by Fire Engines, from the previous wave/generation of indie, when Pop Aural and Postcard ruled the alternative waves. Creation may never have bequeathed a band as truly brilliant as Orange Juice, Josef K or the Engines, but they did help make the mid-Eighties a more interesting place, as this collection makes evident. PL

CASINO CLASSICS VARIOUS

SOUL TIME







This is the complete collection of every album track and every single, in remastered form, released between 1978 and 1981 by Casino Classics, the record label offshoot of the Wigan Casino thought up by DJ Russ Winstanley (founder of the famed Wigan Casino All-Nighter) and Casino manager Mike Walker. You get three CDs of the material that would have wowed them at that northern

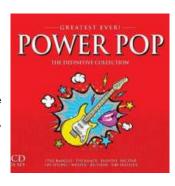
soul mecca, from the well-known to the obscure: a steady stream of 45s and two compilation albums, combining memorable American originals with other tracks recorded especially for the label. Overall, it demonstrates the Casino disciples' idiosyncratic tastes; did Theme From Joe 90 by the Ron Grainer Orchestra really wow them on the dancefloor in their skinny-fit shirts and high-waisted Oxford Bags? The second CD opens with Tainted Love, the Gloria Jones original, and includes Sliced Tomatoes by Just Brothers (sampled by Fatboy Slim). CD3 kicks off with The Tams' immortal Hey Girl Don't Bother Me and things keep on keeping on with The Playthings' Stop What You're Doing, Len Barry's I Struck It Rich and Lorraine Silver's I Know That You'll Be There – every one a northern soul classic. PL

GREATEST EVER! POWER

VARIOUS

UNION SQUARE





Power Pop means incandescent electric quitar-based music, highly melodic, made by bands, usually American, between 1972 and 1978, featuring tortured pretty boys with keening voices, nostalgic for Anglophile Sixties music. There is no Power Pop beyond 1980 because the musical and social conditions no longer allow for its existence. You get Power Pop-ish music – The dBs

in the Eighties, for example, or The Posies in the Nineties - but, largely, it's very era-specific.

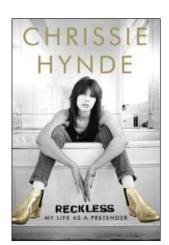
All of which makes this three-CD set utterly baffling. CD1 starts with The Feeling and The Fratellis, who nobody has ever considered to be Power Pop. Jellyfish, yes, they count as latterday exponents; ditto Weezer. But Babybird, Inspiral Carpets, Blink 182? Not even remotely. CD2 features The dB's, which is cool, and Nick Lowe, The Bangles and The Knack. But The Jam and The Belle Stars? Tenpole Tudor?? Someone is having a laugh. CD3 gets it more right, with Cheap Trick, Big Star and Raspberries... but The Only Ones' Another Girl, Another Planet and Blondie's One Way Or Another? No, that'll be tuneful new wave, or melodic punk. Not Power Pop. PL

CHRISSIE HYNDE RECKLESS - MY LIFE

AS A PRETENDER

EBURY PRESS





Chrissie Hynde ignored any question of gender, put on her red leather jacket, strapped on her guitar, kohled up her eyes and never looked back once she had found James



Honeyman-Scott, her lead guitarist foil. Mind you, she formed The Pretenders after false starts involving future members of Devo, the Sex Pistols, The Clash, The Damned and Visage, and even a stint in France with "a couple of Keith Richards lookalikes". Her teenage years in Akron, Ohio were spent listening to underground radio, getting stoned and going to concerts prompting her to muse, somewhat presciently, that "bands were everything, nothing else mattered.

Her devil-may-care attitude got her into scrapes as she drifted between Kent State University, Canada and Mexico, met Bowie and Iggy Pop, and then came to London



in 1973, feeling like "a kid in a toy store". A chance meeting with *NME* contributor Nick Kent gave her an entrée into the inkie, for whom she interviewed Brian Eno, before resuming her search for a guitar hero.

The overnight success of The Pretenders probably explains bassist Pete Farndon's swift and fatal descent into smack, though Honeyman-Scott died first, leaving Hynde to continue with drummer Martin Chambers

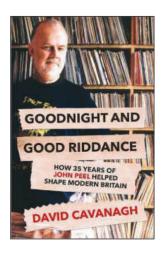
and ever changing line-ups. Bizarrely, the book stops there, in 1982, giving the reader just a taste of her fraught relationship with Ray Davies of The Kinks. Despite having married and divorced Jim Kerr, Hynde writes annoyingly about "English bands", but let's hope there is a second book in the offing. With hindsight, her claim she "always knew what was right for the music," rings truer than ever. **PP**

DAVID CAVANAGH

GOOD NIGHT AND GOOD RIDDANCE: HOW 35 YEARS OF JOHN PEEL HELPED SHAPE MODERN BRITAIN

FABER & FABER





BBC 6music might have appropriated the ethos of the late John Peel with its homage lecture and constant replaying of classic sessions from the late broadcaster's seminal Radio 1 show, but he remains a one-off whose impact on British, and indeed Western culture, will never be matched; just ask The Fall, the Undertones, Pulp and a myriad of other acts.

Already the author of an exhaustive tome about Creation Records, David Cavanagh posits as much in this doorstopper of a project. To stand up his argument, he listened to 500 Peel shows and consulted close to a thousand play-lists, a dedication to research that doesn't quite match my Peel listening habit from the late Seventies to his untimely death in 2004, though his approach has the merit of offering a wider selection, going all the way back to The



Perfumed Garden on Radio London in 1967, and cheekily including some of the editions of TOTP Peel introduced in the Eighties, and therefore provides a better historical perspective. The author rightly states that no one had Peel's breadth of knowledge or shared his early enthusiasm for rap, techno or drum'n'bass. Cavanagh also joins the dots between the DJ's championing of Roxy Music and the formation of Siouxsie and the Banshees and provides news context alongside the lists

of artists. The so-called 'Punk Special' show of December 1976 - ranging from The Ramones to The Damned via Pere Ubu – becomes the line drawn in the sand for a reinvention that resonated through the next three decades and got us where we are today via Postcard, C86, Sub Pop and minor post-punk acts like The Passage, TV21 and The Very Things. An amazing hybrid of social history and easy to dip into facts. Peel would be proud. PP

R.E.M. BY MTV DIRECTED BY ALEXANDER YOUNG

RHINO (BLU-RAY)





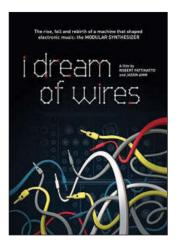
Much missed since they called it a day in 2011, the group Bill Berry, Peter Buck, Mike Mills and Michael Stipe formed in Athens in 1980 remains a touchstone of alternative rock as well as an exemplar of how to manage a rich and diverse catalogue. The Blu-Ray edition of this feature-length

documentary directed by Alexander Young makes the most of their close relationship with the video channel whose 1981 launch coincided with the band's emergence as US college radio favourites. The jingle-jangle guitars of Radio Free Europe became a clarion call as they grew into one of the biggest US acts with hits like Don't Go Back To Rockville and Imitation Of Life - two of the five bonus live performances included here. As well as interviews with longstanding manager Bertis Downs and US rock éminence grise Bill Flanagan, the docu majors on candid and occasionally funny contributions from the four principals and finds space for deleted scenes tackling Peter, politics, golf, the Hornblower Affair and the Year 2000 in detail. A great watch. PP

I DREAM OF WIRES DIRECTED BY ROBERT FANTINATTO

FIRST RUN FEATURES (DVD / ITUNES & VIMEO VOD)





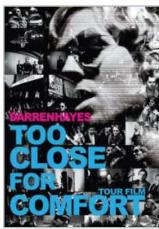
Described during this absorbing independent documentary as "a machine that demands to be touched", the modular synth remains a mysterious tool of varying appearances and purposes. Director Robert Fantinatto sheds light on its development from the

competing inventions of Robert Moog and Don Buchla on the east and west American coasts in the Sixties, through its Eighties decline and on to its recent, renewed popularity. Via players and enthusiasts -Morton Subotnik, Vince Clarke, Daniel Miller - the film offers a tale of this revolutionary invention's place in our record collections. It lacks significant illustrations of the modular synth's use and the narrative can occasionally be dry, but Fantinatto mostly avoids nerdy talk and draws attention to intriguing facts, including how Moog's addition of a keyboard made it accessible to mainstream musicians, and suggests punk's rejection of electronic instrumentation revealed deep-seated conservatism. A useful primer to a game-changing piece of machinery. WW

DARREN HAYES TOO CLOSE FOR COMFORT

ARSOLLITE (DVD)





Unstoppable between the mid-Nineties and 2000 when he fronted Australian pop duo Savage Garden, sold 20 million albums and charted around the world with the yearning trilogy of singles I Want You, Truly Madly Deeply and I Knew I Loved You – all included here – Darren Hayes has kept his solo career motoring along

since coming out, and has racked up another half a dozen hits on his own over the last decade and a half. Filmed in 2002 at various venues across the globe, this DVD – paired with a Bonus Live CD – draws heavily on Spin, the vocalist's two-million selling solo debut album, including the singles Insatiable, Strange Relationship and I Miss You. It also features I'll Bet He Was Cool, the first song he wrote with his Savage Garden partner Daniel Jones. Best of all, however is the hypnotic, epochal, life-affirming Affirmation, a song whose lyrics have lost none of their potency - "I believe you can't control or choose your sexuality" since it was first performed at the Sydney Olympic Games Closing Ceremony in 2000. Fans will be delighted to know that A Big Night In With Darren Hayes and Time Machine Tour are also being repackaged. PP

THE DAMNED DON'T YOU WISH THAT WE WERE DEAD

DIRECTOR: WES ORSHOSKI (DOCUMENTARY)





In the mid-'Eighties The Damned made No. 3 with a sublime revival of Barry Ryan's *Eloise*, the high point of a purple patch of half a dozen Top 30 singles. However, as drummer Rat Scabies recalls in this labour of love documentary, despite a revolving door membership

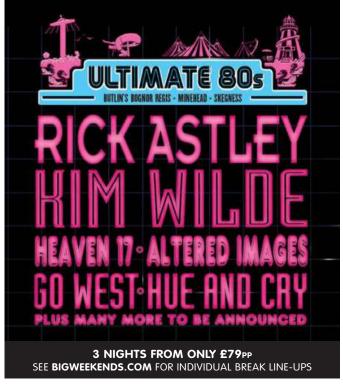
which had left him and vampiric frontman Dave Vanian as the sole original members, the punks that begat Goth ran out of steam and failed to capitalise on their first major deal. Today they're about to celebrate their 40th anniversary with Captain Sensible, the guitarist whose solo successes - Happy Talk, Wot and the dreamy Glad It's All Over – forced his hand in leaving the band, back in the fold alongside the ever-enigmatic Vanian. They long fell out with Scabies and Brian James, the primary songwriter of their Damned Damned Damned debut and, the irresistible New Rose - lest we forget, the first punk single issued in 1976 – but James had a payday after it was covered by Guns N' Roses in 1993. The curse of The Damned hasn't obviously affected everyone in the same way. PP

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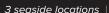
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WINLOTS OF WINLOOL STUFF

A TRIO OF FAB PRIZES UP FOR GRABS IN THIS ISSUE OF CLASSIC POP INCLUDING THE STUNNING DURAN DURAN POSTER BOOK BEAUTIFUL COLORS, BANANARAMA'S HUGE NEW 33-DISC BOX SET, AND A HITS COMPILATION, THE NATION'S FAVOURITE 80S NUMBER ONES. LOG ON TO WWW.CLASSICPOPMAG.COM & CLICK ON 'COMPETITIONS' FOR YOUR CHANCE TO WIN BIG...

1 x signed Beautiful Colors book

uran Duran's career seen via a stunning (and comprehensive) collection of posters from 1978 to the present day, Beautiful Colors: The Posters Of Duran Duran is a joy to behold. The collection includes rare and vintage promo posters from the largest DD archive in the world, and there's a heartwarming foreword from Nick Rhodes, too. We have one signed copy to give away...

Duran Duran's debut album was called:

Rio Notorious Duran DuranClosing date: 30/11/2015





1 X Bananarama - In A Bunch box set

emon Music Group has kindly offered up one of Bananarama's new In A Bunch: The Singles 1981-1993 box sets to be won this issue. It's a mammoth set with 300 tracks spread across 33 discs, and with plenty of unreleased mixes and first-time releases it should be seventh heaven for fans of the Bananas...

Bananarama had a hit with:

Jupiter Venus Mars
Closing date: 30/11/2015

5 x The Nation's Favourite 80s Number Ones CD

ony's latest 3CD Eighties compilation includes 60 of the decade's classic chart-toppers from the likes of The Police, Michael Jackson, Eurythmics, The Human League, Soft Cell, Culture Club, Spandau Ballet, Duran Duran, A-ha, Kylie, The Bangles, Midge Ure, Adam & The Ants, George Michael and many, many more. Win one of five copies...

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08/10/15 ST IVES GUILDHALL
09/10/15 ST IVES GUILDHALL

25/09/15 HOLMFIRTH PICTUREDROME

ECHO & THE BUNNYMEN





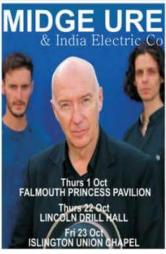












REVIEWS



LET'S ROCK LONDON! QUEEN ELIZABETH OLYMPIC PARK

26 JUNE



CLASSIC POP VISITED TWO OF THIS YEAR'S SOUTHERN LET'S ROCK! RETROFESTS AND DISCOVERED A MENU OF FUN-FILLED DAYGLO FROLICS AND SOME GENUINE SUBSTANCE...

f you want unashamed fun at celebrating rather than mocking the frothier side of the Eighties, Let's Rock London! is unimpeachable. It demonstrates just how long-lasting the decade's supposedly throwaway singles actually are. Even the relatively serious openers China Crisis almost crack up as they mess up the riff of King In A Catholic Style. Composure recovered, guitarist Eddie Lundon takes over for a bittersweet Wishful Thinking.

Brother Beyond and Sonia kickstart the fluff. An ageless Sonia covers two Jimmy Somerville hits, *Don't Leave Me This Way* and *Mighty Real*. She does a fair job on both, after Brother Beyond's Nathan Moore falls off stage during Everlasting Love.

Switching back to meatier fare, Nick Heyward's choppy guitar in *Take That Situation* is a delight. A stately *Whistle Down The Wind* is too sombre, but his simple instruction of "Dance!" before *Favourite Shirt* gets fans back onside.

Also slightly misjudging the crowd are Go West, whose cover of Sam Sparro's admittedly wondrous Black And Gold is too obscure, especially next to an extended We Close Our Eyes, with Peter Cox's falsetto staying strong.

Only four of Five Star are

Only four of Five Star are here, but the dance routines are surprisingly smooth, and Rain Or Shine recalls why they were briefly mentioned as the next Jackson 5. Next comes Jason Donovan; he never did get PWL's best songs, but an arms-aloft *Any Dream Will Do* shows what he can do with a decent tune, and he's full of game humour.

All in white, Howard Jones is pop evangelist incarnate, and the extraordinary sub-bass in What Is Love blasts away any fans' mid-afternoon sleepiness. The upbeat mood continues throughout Kim Wilde's deftlyperformed raucous stompers before Rick Astley's perfectlyhoned self-effacement steals the show. He announces "I'm too old to sing this, but I don't give a bugger" before singing Uptown Funk with such joyfullness that Mark Ronson should call him immediately.

With their timeless soul revue, Shalamar are the day's slickest performers. It's the polar opposite to Bananarama, who appear as ever to be two random drunk women pulled from the crowd, a tradition they've kept for over 30 years and suits them hollering Shy Boy and, for the first time in concert, their cover of Help.

Headliner Tom Bailey gives 45 minutes of emotional peaks and troughs that culminates in a spontaneous singalong of Hold Me Now. Bailey needs to do his own headline shows, and soon – he's been gone so long that generations have no idea just how far ahead of the curve his band were. The candyfloss was great, but Bailey offered up Michelin-star fare. John Earls

CATCHING UP WITH

Meet Let's Rock! bassist Don Chandler and guitarist Ross Ewart...





Do you have a preferred genre to play?

Don: If I had to pick one, it would be reggae. It's all about that bass!

Ross: I've always had a huge passion for blues, growing up going to blues jams, fronting house bands, doing the circuit with a few acts. It just has me hooked, the feels and grooves. It's very emotive, and in turn I can express myself when it comes to soloing. Plus, it translates to most other genres. I've found having a feel for blues has helped me in playing funk, jazz, pop, rock and more.

How long does it take you to prepare for a event such as Let's Rock?

 $\textbf{Don:} \ \textbf{I} \ \textbf{have} \ \textbf{a} \ \textbf{habit} \ \textbf{of} \ \textbf{leaving} \ \textbf{things} \ \textbf{until} \ \textbf{the} \ \textbf{last} \ \textbf{minute}, \ \textbf{but} \ \textbf{once} \ \textbf{I} \ \textbf{get}$ my teeth stuck in I'm full on. For example, I prepared Odyssey's set for this year's Let's Rock on a flight from the Seychelles to the UK!

Ross: I like to over-prepare for gigs, so I make a playlist of the set to listen to and absorb. Then when it gets closer to the time — a few weeks in this case — I start charting it out. By the time it's all written out I should have a week or so to just run the set through, so when full band rehearsals come around, they go as smoothly as possible.

Have you had any nightmare sessions?

Don: I remember playing for an artist that wasn't too mentally stable and lost the plot onstage and proceeded to throw objects at the audience, then turned and hurled a shoe at the guitarist. Ross: Yes, let's leave it at that...

Any particularly memorable live experiences?

Don: My first tour abroad to Ghana with a band called Bravo Bravo for the Panafest Festival. That was the root that led me here today. Ross: I've got a lot of memories from my touring life, some good, some bad. I was doing a Northern Soul tour supporting Sharon Jones and the Dap-Kings with Corrina Greyson. That was wicked, a real throwback to the old school, and I was working with some of the best musicians in the country. Also I was touring with John Newman, which was pretty hectic. Having downtime in LA while doing Coachella was a massive perk.

What is your dream gig?
Don: I am living my dream...
Ross: Not sure I really have one! I take each day and gig as it comes.

And your favourite classic pop acts?

Don: Michael Jackson, Earth Wind & Fire, Bob Marley.

Ross: Hmmm, way too many to mention! When I get the list of acts and songs through for Let's Rock, there's always a bit of excitement as I remember the songs from when I was young.

LET'S ROCK **SOUTHAMPTON!**

SOUTHAMPTON COMMON

11 IULY





There's one artist, a regular at Eighties festivals, who's just so reliably fabulous that they often get overlooked in reviews. We're looking at you, Kim Wilde, and at the final Let's Rock of this year's expanded run she delivered the goods again. She's a tea-time festival booking: the sort of singer, with the sort of songs, that's so good they stop people leaving early to get home for dinner, and for those that are staying the evening - transitions the event from mid-afternoon slumber into a rockier, clubbier sort of vibe.

By rockier, we're talking the how-could-you-forget Kids In America and the why-didyou-forget Cambodia, and by clubbier we're thinking of the impeccable opener Never Trust A Stranger, her Supremes cover You Keep Me Hanging On – both equally hi-NRG – and the Roxy-era You Came. Last year's festival season delivered a great cover version in Go West's take on Kings Of Leon's Sex On Fire, which almost won our Best Cover gong in March's 2015 Awards special, and Kim is getting in the running early for 2016 with a surprise highlight of her set: a new take on Erasure's A Little Respect.

Another musical highlight with an attitude that was cooler than cool - was Alexander O'Neal. From his first note we were a million miles away from the cheese-and-knees-up of certain other acts. His songs were from the Eighties but his heart is in funk and soul, delivered with a big band feel: the closest Let's Rock will ever get, if you closed your eyes, to the Love Unlimited Orchestra.

And so to the closing act. Less than a year ago Tom Bailey was talking about playing Thompson Twins tracks live for the first time in 30 years, and now he's about to go on to 100,000 people, having toured the US and headlined all of this summer's Let's Rock events. It was a shame to find that the remodelled Kina For A Day from last year's Rewind gigs had vanished, but it was replaced by Lay Your Hands On Me, and that worked well, even sans gospel choir.

The full set? In The Name Of Love, You Take Me Up, Lies, Sister Of Mercy, Lay Your Hands, Love On Your Side, If You Were Here, Doctor Doctor and Hold Me Now. That's a live Best Of album right there, just waiting to happen. Ian Peel





LATITUDE FESTIVAL HENHAM PARK, SOUTHWOLD



Somewhat unfairly pegged as Britain's most middle-class festival, Latitude's bill is truly varied. Young Irish singer SOAK opens 6 Music's second stage tent. Bridie Monds-Watson's fragility is part of her delicate appeal, but she's too tentative a performer to properly kickstart a festival.

Reading teens Sundara Karma bounce around marvellously, capitalising on their Flame single's Ashflavoured pop-rock. They even make the crowd forget how terrible their name is. Django Django offer the first big moment with the pulsing electro of Waveforms, bolstered by rave visuals. Big moments are something that headliners Alt-J lack; they're consistent, the lightshow is dazzling, but they haven't got the charisma or the anthem quite yet.

Word of local hero Ed Sheeran secretly playing the tiny iArena stage spreads during Alt-J. He's handled fame with charm, he plays a full 70 minutes, but his music is unspeakable. His rapping on Take It Back is woeful, the looping of his acoustic guitar nothing KT Tunstall wasn't doing a decade ago, the ballads make Simply Red resemble Radiohead. He's vanilla incarnate, yet the young crowd go ballistic. Baffling.

Saturday is more reliable fare, with Blossoms expertly recreating Evergreen-era Bunnymen insouciance and Leon Bridges proving a charming old-school soulman. Like Crowded House's famous "You know more of our songs than you think" campaign, The Vaccines have a surprising amount of pogo-friendly singles, with Justin Young now a Vegas-style showman. They're heaps more fun than deathly main stage headliners Portishead.

The final day sees Shura a disappointment, sucking the life from her Madonna inheritance. Jack Garratt shows how a oneperson show should work, full of random one-liners and skittish energy as he shows dubstep can have a personality after all.

The Twilight Sad are even more dramatic, singer James Graham making Stop Making Sense-era David Byrne look like Kraftwerk as he flails around to their grandiose anthems, before La Roux puts in a talismanic performance of star quality.

Yet the weekend's standout performer is Ezra Furman, a rockabilly whirlwind whose captivating saxophonist relegates Spandau's Steve Norman from music's greatest sax sideman. As it's been for the past decade, Latitude is the place to catch future superstars early. John Earls

PAUL HEATON AND JACQUI ABBOTT

TYNEMOUTH PRIORY, NORTH SHIELDS





Having scored hits from the Eighties to the Noughties with The Housemartins and The Beautiful South, Paul Heaton recently returned to the charts with Jacqui Abbott, the longestserving of his three Beautiful South female co-singers.

Heaton's old acts were no-frills people's bands, and his latest incarnation is too. In glasses and anorak, he's the antithesis of a rock star. No fancy moves, gyrating dancers or much else in the way of stagecraft as Heaton and, to a lesser extent, the similarly unflashy Abbott frequently seem to read the lyrics from music stands. If there was a GCSE in How To Be A Popstar, this pair would aet an E.

But Heaton's songs combine wit and downbeat observation with artful melody. DIY from the duo's album What Have We Become has more words per verse than should fit, but somehow they do. They preview one new song, Austerity Of Love, from their forthcoming second album. Driven along by a smart Harry J reggae rhythm, it rails against the buzzword of the day and shows that mellowing isn't an option.

Newer songs aside, all Heaton's eras are present and correct to the delight of the audience, who join in

with gusto as hits including Rotterdam, One Last Love Song, Don't Marry Her and Me And The Farmer are expertly performed, backed by a supertight four-piece band. Carry On Regardless gets a field full of people jigging along, none of whom seem to care that the song just stops rather than comes to a real ending.

Hands in the air follow for Let Love Speak Up Itself. During its climax, Heaton engages in the closest he comes to showbiz: he purposefully takes off his glasses, seemingly to help him reach the high notes. No, we didn't understand it either.

What Heaton lacks in flair, he compensates with raconteur charm, getting a cheer out of "Three Dairylea triangles!" as the punchline of a story about a childhood trip to nearby Whitley Bay, when his mother upstaged the posh family next to them on the beach chomping a three course-meal by producing said cheesy treats.

You Keep It All In and Happy Hour comprise the initial encore, before one last hurrah with Perfect Ten and an impressive finale when three of the band join their leaders at the front of the stage for a fine acapella version of Caravan Of Love. Dairyleas all round, please. Ian Ravendale





FOXES OSLO, LONDON

29 JUL



While her debut album Glorious reached the Top Five last year, Southampton popster Foxes hasn't previously managed to stay ahead of the pack in establishing anything that makes her unique. To many, she's best known for a cameo in 2014's series of Doctor Who, playing a jazz singer covering Queen's Don't Stop Me Now on board a futuristic version of The Orient Express which was menaced by an Egyptian mummy. (Don't ask.)

Although her live return is at the intimate Oslo club, the pressure is on for Foxes to show what she stands for as she previews next year's second album All I Need. The early signs are good – she knows how to make a dramatic entrance, walking through the spotlight of a stage only otherwise lit by her silvery Foxes logo.

Live, Foxes' vision becomes much clearer, transforming her middling Ellie Goulding-style electro-lite early single Youth into disco mania as she tells the crowd: "This is a small room, I want to see you all bounce!" before demanding a mass singalong by its chorus. Three songs in, and the atmosphere is already intense.

It helps that the new songs are a marked step up. All I Need's first single Body Talk is built on a pulsating Blitzera Spandau bassline, while Feet Don't Fail Me Now uses a simple house piano riff to addictive effect. Nowhere is the difference in quality more noticeable than following the first album's anonymous ballad Clarity with new single Better Love. Co-written with Bastille singer Dan Smith, it's a moment of true drama as Foxes looks truly devastated to sing any of its wracked sentiment. All I Need is Foxes' break-up album, and what she's lost in love she's gained in having something to really sing about.

It's thus disappointing that the leonine singer pads out her 12song set with anodyne acoustic cover versions. It may mean that her three-piece band, otherwise mainly hidden in shadow, get to come to the forefront, but Foxes' take on TLC's No Scrubs and Ed Sheeran's Photograph add nothing that a million other pop shows aren't already infested by. Having previously charmed the crowd as she sipped from an oversized mug of (probably) tea between songs, her show ends somewhat abruptly after 50 minutes when the efficient bounce of old hit Let It Go stops with no farewell or encore. Foxes is becoming someone worth hunting out, but it might be worth waiting to hear the full new album to be sure. John Earls

PETE WATERMAN: A LIFE IN SONG

ROYAL FESTIVAL HALL, LONDON

29 JUĽ



Pete Waterman might have masterminded 22 UK No. 1 singles as he retooled Tamla Motown's conveyor belt formula for the Eighties, but there was always an end-of-the-pier, dance-around-the-handbag feel to his work, unless he backed up a diva like Donna Summer or fashioned an icon like Kylie Minoque. Hosted by a rather hesitant Michael Grade, the former TV executive who isn't quite the pop connoisseur or interviewer he thinks he is, this slapdash approximation of This Is Your Life hardly ever got out of second gear and proved a missed opportunity. Too many of the guests were unconnected to Waterman's oeuvre – The Baby Jaynes, Only Men Aloud - or simply missing, in the case of his own stars like Kylie, Jason Donovan and even The Reynolds Girls.

Rick Astley lent his backing band but was conspicuous by his own absence, though stylish session vocalist Lance Ellington's interpretation of Never Gonna Give You Up made for an uplifting finale. A bright and breezy Claire Richards of Steps carried much of the evening, singing tunes by Kylie (Step Back In Time) and Sonia (You'll Never Stop Me Loving You) as well as a brace of Steps smashes. Hi-NRG star

Hazell Dean excelled with Whatever I Do (Wherever I Go) and was gone too soon, while Jaki Graham smiled her way through Say I'm Your No. 1, the slinky, soulful hit by Princess. Where is Princess now? Like so many Waterman acts, she's not at her old mentor's tribute night. Waterman reminisced about Bananarama and Dead Or Alive, two acts whose appearance would have lifted the proceedings, but the anecdotes didn't always follow the script or exactly match the choice of repertoire.

The instrumental version of Tom Hark by The Piranhas which opened the second half and the inclusion of Susan Cadogan's Hurt So Good referenced Waterman's early championing of ska, reggae and what became 2-Tone, though we heard nothing about his time managing The Coventry Automatics before they became The Specials. The Lambrettas and Musical Youth also got honourable mentions, yet one had to suspend disbelief when the mogul talked about walking "the fine line between banal and brilliant" as his modus operandi. The evening was like fast-forwarding through a lost episode of The Hitman And Her on an old VHS. And where was Sinitta? Pierre Perrone











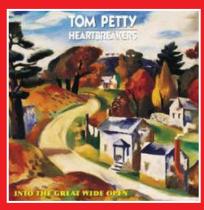
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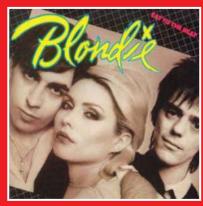




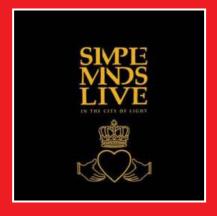














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